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THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions will be answered by different individuals on our staff, including the editor of Junior Arts and Activities.

Address all questions to the Editor, Junior Arts and Activities, 538 South Clark Street, Chicago 5, Illinois.

Dear Editor:

I have been assigned to teach drawing and art in grades seven and eight. It has been 15 years since I have done anything with art. I have sent for back copies of *Junior Arts and Activities* and subscribe to "just the magazine that has complete aid along this line." Your magazine sells itself.

My problem is: what should I teach, stress, and draw? Is there a course or a book or books? We have never had a drawing supervisor, so each teacher has stressed or repeated her own interest. I do need help! Thank you.

M.C.M., Massachusetts

Bruhn Simplified Art Instruction is a splendid book published by the Midwest Press and Supply Co., Sioux Falls, South Dakota, \$1.35.

This book is divided into sections, one for each grade. Further, each section is divided into: an outline of materials both children and school should have in order to do the work for that particular grade; several major projects called "periods," designed to cover the entire year. The lessons are clearly arranged step by step so that a minimal amount of advance preparation and training on the part of the teacher is necessary.

There is also the excellent *New Art Education* published by the American Crayon Co., Sandusky, Ohio. This is a series of nine pamphlet-type books, one for each grade from one through nine with an accompanying outline for the teacher's use. You should write to them about what particular ones you want. The authors stress that there is art in daily living and convey the ideas in a manner which stimulates the imaginations of the children. There are sections on crafts, design, how to look at

pictures, lettering, drawing, painting, and so on.

The Art Teacher by Pedro J. Lemos, published by The Davis Press, Inc., 44 Portland St., Worcester, Mass., is another fine publication. This book is exceptionally complete and includes: drawing objects, paper work, painting and color, illustration, modeling, design, poster work, lettering, projects, toys and handicraft, picture and art study, school-room helps, and so on.

Dear Editor:

Please send the names and addresses of companies which manufacture equipment for the audio-visual aids program. Thank you.

S.M.G., Illinois

Castle Films Division, United World Films, Inc., 30 Rockefeller Plaza, New York 20

Ampro Corporation, 2835 N. Western Ave., Chicago 18

Technical Devices Corp., Eagle Rock and Beaufort Ave., Roseland, N. J.

Bell and Howell Company, 1801 Larchmont, Chicago

(Continued on page 2)

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(Continued from page 1)

DeVry Films and Laboratories, 1111 W. Armitage, Chicago 14
Kolograph Corp., 223 W. Maryland St., Indianapolis, Ind.

Dear Editor:

I should appreciate it if you could give me some information about material on immigration. We are planning to use that topic for our eighth grade.

K.C., New Jersey

Probably your best source of information on this subject is the U. S. Office of Education, Federal Radio Education Commission, Educational Radio Script and Transcription Exchange, Washington 25, D. C. This office has several volumes of 30-minute radio scripts which may be borrowed. Write to them for detailed information about what is available.

"Meet the Refugees" is a free pamphlet published by the American Friends Service Committee, 20 S. 12th St., Philadelphia 7.

You might write to the Common Council For American Unity, 222 Fourth Ave., New York 3, for information about working with new citizens.

The National Refugee Service, Inc., 105 Nassau St., New York 7, will furnish free to teachers and principals (single copies only): "The Refugees Are Now Americans" and "What Shall We Do About Immigration?"

Dear Editor:

Where can I obtain world product maps and history maps?

M.B., Minnesota

Products of the United States (hctograph) is a workbook containing maps and other materials about ten important products of our country. It may be purchased from Earl J. Jones, Publisher, 740 Rush St., Chicago 11. Price: \$1.50.

Growth of Our Nation, set No. 730, is a series of maps showing the development of the U. S., Earl J. Jones, Publisher, 60c.

Also, the following poster map series have one map in each which describes and illustrates important products of each area: No. 720, the U. S.; No. 721, South America; No. 722, Central America; No. 723, Alaska, Canada, Greenland; No. 724, Australia and New Zealand; No. 725, Africa. These may be purchased from Earl J. Jones, Publisher. Price: 60c per set.

Dear Editor:

Where can I obtain material about the Mother Goose stories — posters, stories, pictures, and so on?

G. R., New York

Mother Goose Silhouettes (25c per set of 12, Beckley-Cardy Co., 1632 Indiana Ave., Chicago 10); Mother Goose Posters to Color (40c per set of 10, American Reedcraft Corp., 83 Beekman St., New York 7); A Visit to Mother Goose, game (\$3.00, Parker Brothers, Inc., Salem, Mass.); "A Bone For Mother Hubbard" by Gertrude Allen, play (35c, Baker's Plays, 178 Tremont St., Boston 11, Mass.); "Mother Goose's Goslings" by Elizabeth F. Guptill, play (35c, T. S. Denison and Co., 225 N. Wabash Ave., Chicago 1, Ill.); "The Mother Goose Revue," song (35c, T. S. Denison and Co.); *Mother Goose Health Rhymes* and *Mother Goose Safety Rhymes* by C. M. Bartrug (75c each, Albert Whitman Co., 560 W. Lake St., Chicago 6, Ill.)

Dear Editor:

Where can I obtain reference material on Canada and United States relations with Canada? I should appreciate any help you can give me. Thank you.

J. J., Oregon

A Short History of Canada For Americans, University of Minnesota Press, 1942; *Here's To Canada*, Dorothy Duncan, Harper, 1941; *The U. S. Canadian Northwest*, Benjamin H. Kizer, Princeton University Press, 1943; *Canadian Ways*, Mrs. Lelia and Harris Harris, McKnight and McKnight, 1939. The Canadian Information Bureau, or The Canadian Council of Education For Citizenship, 166 Marlborough Ave., Ottawa, Ontario, Canada, has book lists and additional material about Canada. This material is either free or costs very little. I suggest you write to them and inquire about what material is currently available.

Dear Editor:

Where can I get information on block lettering or printing? Any book that you recommend would be of help to me. Thank you.

H.W.B., Pennsylvania

I believe that you will find help in the book *Free-Hand Paper Cutting* by Cornelia Carter, McKnight and McKnight Educational Publishers, 109-111 W. Market St., Bloomington, Ill., \$1.00.

USING PROJECT MATERIAL IN THIS ISSUE

The outline pictures shown on page 8 have many uses: as stage decorations and suggestions for a Christmas play, as additional ideas for greeting cards, as diorama and sand-table figures, and the like. Even if the class has not undertaken the unit on Hebrew life the children will find the pictures useful in a study of homes or shelter, wool, and several other units.

It is not too early to think about greeting cards for the holiday season. "A Simple Greeting Card" (page 9) can be made in several ways. As mentioned above, the outline pictures may be used instead of the design here suggested.

"Making Bowls and Water Jars" (page 10) is a simple project for younger children. In addition to the classroom use of this craft, it may find a place in a Sunday-school program since water jars especially are so frequently mentioned in Biblical stories. If the class has not planned to carry out the unit on Hebrew life but still wishes to make these bowls and water jars, we suggest that the teacher read the "Activities" section of the unit type on page 7.

"Costume Dolls" (page 11) are fine additions to a collection of dolls of the world which older children may be compiling. Also, they may form the basis from which costumes for a Christmas play or other entertainment in which shepherds are used. The dolls may also be made in the form of poster pictures, the outlines of them being sketched on poster paper and the costume itself made of scraps of cloth. This idea may also be used with any type of costume doll.

Several times throughout the year we publish state maps similar to the Maryland map on page 13. Now it is possible that during that particular month the class may not be studying that specific state. In that case the map may be saved until such time as it can be used. It should be noted, too, that even if an intensive study of a given state is not contemplated, the material given in the state unit and on the map can fit into a regional study. The study of Maryland, for example, may fit very well into a study of the Middle Atlantic or

the South Atlantic states.

Also, since there are many historical associations in connection with the study of Maryland, the unit and its projects may be investigated when studying colonial life or the Civil-War period.

"Life in Maryland" (page 14) merely indicates some of the highlights of the study. Children might make original sketches for their notebooks, find suitable illustrations in periodicals and newspapers, etc. If interest is high and time sufficient, the children might make individual three-dimensional scenes of some of the activities.

"Animals That Hibernate" (page 16) supplies teachers with excellent outline pictures of several animals. There are many uses for pictures such as these. Kindergarten teachers may use them in reading-readiness work. They may be employed to correlate language and nature-study activities by the simple expedient of lettering the name of the animal beneath the picture. Children in beginning nature-study work may find these pictures easy to identify. For that reason they will be valuable in any nature-study unit high-lighting animals.

While the seatwork on page 17 is specifically designed to accompany a unit on the hibernation of animals, teachers may find that it can serve as a refresher game to determine whether or not older children remember what they have learned in previous units.

It is most important to keep in mind the fact that the exact content of this seatwork should depend upon the material which the children actually cover in a unit of this kind. Changes should be made so that it will fit specifically into individual situations.

Charts can be one of the most effective means by which children put their knowledge to practical use. The one we have suggested on page 20 in connection with the study of electricity may, of course, be used as it stands. However, we should like to suggest that children make their own charts—perhaps a committee might make a large one for the entire class—showing the things which they have learned during the unit. There

(Continued on page 44)

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THE NATIONAL MAGAZINE
FOR THE ELEMENTARY
TEACHER OF TODAY

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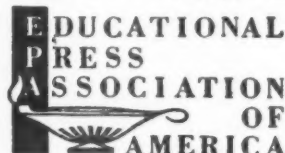
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THIS MONTH

November, 1947

Volume 22 Number 3

Children Read—Illustration by Rosemary Goldfein.....front cover

Regular Features

Our Electrical Helpers.....	Isadore M. Fenn	21
Activities in the Kindergarten.....	Yvonne Altmann	24
Miscellaneous Projects.....		25
Activities in Wood.....	Jerome Leavitt	28
Programs and Stories.....		31
Art, Music, and Literature.....		33
Audio-Visual Aids.....		41
Teacher's Corner.....		42
Your Bookshelf.....		43

Special Features

Thanksgiving Party Favors.....		25
Thanksgiving Decorations.....		25-27
The Thanksgiving Story—Poster Story.....		28
Mr. Bookman's Streamline Special, play.....	Marian K. White	32
Eugene Field, portrait.....		37

Units—Study Outlines and Activities

Long-Ago Times.....		8
Outline Pictures.....		8
A Simple Greeting Card.....		8
Making Bowls and Water Jars.....		10
Costume Dolls.....		11
The "Old Line" State.....		12
Map.....		13
Life in Maryland.....		14
Animals' Winter Sleep.....		15
Animals That Hibernate.....		16
Seatwork.....		17
A Study of Electricity.....	Ann Oberhauser	18
Chart.....		20
Electricity in Design.....		21
Experiments.....		22
Our Electrical Helpers.....	Isadore M. Fenn	23

Arts and Crafts

A Simple Greeting Card.....		8
Making Bowls and Water Jars.....		10
Costume Dolls.....		11
Electricity in Design.....		21
Thanksgiving Party Favors.....		25
Thanksgiving Decorations.....		25-27
The Thanksgiving Story—Poster Story.....		28
Transportation—Airplanes.....	Jerome Leavitt	29
A Weed Bouquet.....	Yvonne Altmann	30
Making Designs and Prints on Textiles.....		38
Methods of Textile Printing.....		39-40

Nature Study and Science

Animals' Winter Sleep.....		15
A Study of Electricity.....	Ann Oberhauser	18
A Weed Bouquet.....	Yvonne Altmann	30
Freddie's Pet Fox, story.....	Gertrude Corrigan	46

Music

Song for Thanksgiving.....	J. Lillian Vandever	34
----------------------------	---------------------	----

Reading, Literature, and Poetry

When Teacher Reads.....	Ida Tyson Wagner	7
Reading-Readiness Discussion and Suggestions.....	Yvonne Altmann	24
Helen's Katsina Doll, story.....	Virginia R. Grundy	31
Poems For November.....		33
Famous American Poets.....	Amy Scharf	35
Character Sketches.....		36
Eugene Field, portrait.....		37
Your Bookshelf.....		45
Freddie's Pet Fox.....	Gertrude Corrigan	46

Work Material

Seatwork.....		17
Chart.....		20
Experiments.....		22

From The Editor's Desk . . .

In many of the units and articles which we include in *Junior Arts and Activities* you will notice that some emphasis is placed on providing children with experiences, skills, and desires for the profitable and creative use of leisuretime. Modern educators are in agreement that it is most important that children have the background for constructive leisure activities. But children aren't the only ones for whom leisure hours are important. You have your leisure moments, too, even though they may be few and far between. What to do with them is a vital question.

At the present time everyone is most concerned with the status of teachers—economically, socially, and professionally. Even the radio has taken up the gauntlet and in many places spot announcements call the public's attention to the condition of teachers and plead for more understanding between school and community. One of the points made is that citizens should know their teachers. Mothers and fathers should think of Miss Jones not as "Johnnie's teacher" but as a professional person whose concern is with the children of the community and whose high duty is to be the most powerful ally of parents in developing useful, happy, and co-operative members of society from the young people under her guidance. The process of re-educating our adult population—parents and non-parents alike—is likely to continue rapidly.

Similarly, teachers should know their communities. One of the ways in which you may profitably employ some leisure moments is to affiliate yourself with some community group or activity. Of course, you may dislike meetings—after all they are a necessary part of your work and for that reason you enjoy professional meetings—but if the group with which you are associated is composed of different sorts of people with different interests—not just teachers—you are sure to find them stimulating and the activity relaxing.

Make use of community facilities: the library, choral groups, swimming pools, theaters, and the like. If you like to take part in dramatic productions, let this fact be made known to the townspeople; perhaps you can join a little-theater group or some similar organization.

One of the teachers we know has a passion for learning about foods. Although she seldom has the opportunity to cook, she has a recipe file to amaze the most ardent homemaker. Another teacher has the same affection for gardening; a third, for home decoration. All of them hope to have apartments or cottages of their own so that they can put their skills to practical



use. These hobbies, if you will, have another advantage: they serve to help these teachers become integrated into the community. Instead of discussing school, school, school with parents when they go out socially, these teachers can talk about salad dressings and desserts with Johnnie's mother and methods for remodeling old furniture with Johnnie's father.

And, did you ever stop to think of this: during high-school and college days you learned a great many things: Latin, French, economics, history, philosophy, sociology, and so on and on. Are these things a part of your life? Have you increased your knowledge of these fields? You are a professional individual but your mind cannot be always concerned with problems of education—vital as these may be. You know, even high-school French can be sufficient for you to use in reading some of the French magazines which are circulating widely these days. And then, there is the great interest in American literature—even popular magazines are devoting critical articles to considerations of problems in connection with it. These are merely suggestions.

Why not try to develop some interest as far removed from the classroom as possible? It will be much more relaxing than you imagine and enormously soul-satisfying and rewarding.

Do we take a dose of our own medicine? Well, we confess to enthusiasm for gardening (currently only in flowerpots) and modern art (no, we don't paint—merely admire and learn and enjoy).

— Editor

LONG-AGO TIMES

A STUDY OF HEBREW LIFE FOR PRIMARY GRADES

INTRODUCTION

The teacher will note that this unit is presented in outline question form. The leading question is asked and then an answer in discussion form is given.

It seems to us that this is the simplest and clearest way for the teacher to present material of this particular kind to very young children.

If the teacher desires to enlarge the study for children in the upper grades this can be done by following the general outline for subject content and simply adding more detailed information to the discussion answers given here.

WHO WERE THE HEBREWS?

This is the first question which would come up naturally in the unit study. It may be answered by the teacher in somewhat the following manner.

"The Hebrews were a group of people who lived many many years ago. They were people who were farmers and shepherds. They liked to live quietly and peacefully."

WHAT KIND OF HOMES DID THEY HAVE?

Young children will be interested in the homes of the Hebrews who lived in tents. (See illustrations on pages 8 and 9.) Even little children may compare the tent homes of the Hebrews to other kinds of homes—the tent and tepee homes of the Indians, for example; and the homes which the children themselves live in.

WHAT KIND OF CLOTHING DID THEY WEAR?

The loose, flowing garments of the ancient Hebrews will more than likely intrigue the children. The teacher might mention why this type of clothing was most comfortable for them. It should be pointed out, too, that bright colors were used in the clothing of the Hebrew men and women.

WHAT KIND OF WEATHER DID THEY HAVE?

Although the more involved points and ideas about climatic conditions cannot be gone into when working with

young children, the children should be given some information about the weather (we use the word weather in preference to climate for primary pupils) in the country where the Hebrews lived. The teacher might just say that in the country where the Hebrews lived the weather was hot and dry. She may also add that this was one reason that the Hebrews were shepherds because the flocks of sheep lived and grew well in that kind of weather.

WHAT KINDS OF FOOD DID THEY EAT?

Naturally, since they were shepherds, the Hebrew people had mutton and lamb. Dates, figs, and other desert fruits were also eaten.

HOW DID THEY TRAVEL ABOUT?

A great amount of traveling, such as it was, was done on foot. The Hebrews also used camels and donkeys. The children would probably like to see pictures of some of the ancient caravans.

WERE THERE GREAT MEN AMONG THE HEBREWS?

At this point the teacher can read or tell some of the wonderful old stories—those of Joseph, David and Goliath, Moses, and others. These may be presented without religious implications by the teacher explaining that these are very old stories about the Hebrew people which are told in the Bible.

WHAT ARTS DID THE HEBREWS DEVELOP?

Naturally, some idea of the great literature given to us by the Hebrews should be imparted to the children.

To this end the teacher may tell about David and read some of his poems to the class—the teacher should be sure to make a judicious selection of what is read to the children. The Twenty-third Psalm is one that very young children can understand and enjoy.

The Hebrews also made pottery. It was of a simple kind—usually only one color was used in decoration, sometimes two. The designs used to decorate the pottery pieces were bands and triangular

effects. These, too, are easy for even young children to simulate. One thing which the children might make by drawing or even in the medium of clay modeling is the water jars which the Hebrews used in their daily work.

DID THE HEBREWS CONTRIBUTE TO OUR LIVES?

The teacher will want to point out, even though briefly, that it was the Hebrews who gave us the Old Testament of the Bible and our belief in one God and they gave us, of course, the Ten Commandments.

ACTIVITIES WITH THE UNIT

More through the activities which are held in connection with the unit rather than the actual learning of facts *per se* will the children become familiar with some of the aspects of the ancient Hebrew world.

One thing which the children will enjoy doing is making a tent patterned after those in which the ancient Hebrews lived. The framework of the tent may be pieces of lightweight boards. Over this the children can drape a large piece of cloth. The tent should be large enough so that the children can actually enter it, and even play in it. A tent of this size serves a double purpose because not only does it give the children a learning experience in the type of homes the Hebrews occupied, but the tent may also be used in connection with dramatic play during the unit.

In order to make the setting for the tent somewhat realistic the children may want to make a model of a palm tree. This is not at all difficult. The trunk can be made by rolling brown wrapping paper about a stick ($1\frac{1}{2}$ or 2 yards long and rather thick). The papers are then slipped up until the desired height and thickness are obtained.

In order to make the tree stand, the trunk can be fitted into an old can which may in turn be nailed to a base. This is covered with green tissue paper to simulate grass. The tree trunk should be covered with brown paper. Leaves

may be cut from green construction paper. Two leaves of the same size should be cut and then a wire placed between them. The leaves are then pasted together and attached to the tree by means of the wire.

It is an easy matter to furnish the tent as the Hebrews might have — cushions, woven rugs, and perhaps a low, covered stool are all that are needed or desirable.

Even a shepherd's crook may be made. This can be made from an old fishing pole at the top of which is attached a piece of wire wound around and around with brown wrapping paper which also covers the pole. Naturally, the wire should be bent around to resemble a hook.

We have already suggested making water jars. If making these jars from clay is impracticable in the classroom perhaps heavyweight paper can be used to make them. In any case, the simple designs which the Hebrews used in decorating their pottery ware should be kept in mind for notebook covers, borders and decorations for the classroom, and so on.

Very young children especially, enjoy dramatizing things about which they learn. They need very few properties and settings to create for themselves other worlds. This unit on ancient Hebrew life is especially rich in stories which may be dramatized. The children may even want to make up their own stories—one about a Hebrew shepherd boy for example, or about a Hebrew girl who helps her mother with the household work.

Of course, there is always the notebook activity. To many teachers this may sound trite and dull. It need not be. The creative teacher can make the notebook not only an experience in using the children's creative talents, but also a place where the children can go to find information and activities about the unit in easily accessible, understandable form. This is true whether the class makes one large notebook or whether each child makes an individual notebook for his own use. Probably with little children it is best to make one large notebook for the whole class.

APPRECIATIONS DEVELOPED FROM THE STUDY

One of the main appreciations which may be developed through this particular study is that of living together as friends and neighbors in peace and harmony. The Ten Commandments, the Golden Rule should both be emphasized as major appreciations.

The children might discuss how they can apply the Golden Rule in their own lives and how they can be helpful and friendly to others at home and in school.

Some preparations for the coming Christmas season might stem from this unit on Hebrew life. Christmas songs are especially enjoyed by little children.

From learning about the homes in which the Hebrew people lived the children might like to make a picture collection of different kinds of homes. Types of architecture, styles, and so forth,

WHEN TEACHER READS

When teacher reads, as a special treat,
Not one of us moves or stirs in his seat;

And while we sit up straight to hear,
Walls, like magic, disappear!

And, very much to our surprise,
Castles tower before our eyes!

And knights pass by with shields that glisten.

(We can hear their galloping steeds if we listen.)

Or we sail away to some far-off isle
To visit with Robinson Crusoe a while.

We can romp and play with Little Men

Until it's time to study again.

When teacher reads, as a special treat,
Not one of us moves or stirs in his seat.

And after all our adventures are through

Our lessons seem twice as easy to do!

—Ida Tyson Wagner

should not be gone into, but a picture book of such homes as those of the Hebrews, those of the Indians here in the United States, the first homes that the Pilgrims made when they landed, castles and cottages, apartment buildings, farm homes, and so on may all be brought together in a collection.

This might be a good time to introduce the children to some of the masterpieces of art. The pictures of Mary, Christ, pictures of Bible scenes in the Old Testament may be shown to the children with brief explanations about the stories the pictures tell. Copies of many of these masterpieces may be found in the encyclopedia.

Learning about the clothing which the Hebrews wore may teach the children more about how our clothing protects us. Another picture collection may be made, this time a collection of pictures of different kinds of clothing. Once

again no attention should be paid to styles and periods. The pictures should be of clothing worn by the Hebrews who lived in a hot, dry country; of the Eskimos who live in a cold country; of natives of the African Congo who live in a hot, wet country and so on. Such a study need not presume that the children go into much detail.

Since the Hebrews were shepherds the children might like to find out if sheep herding has changed since those long-ago times. They can find out about the large ranches in our own West. Very little detail is needed. In fact such questions as "Do you think that sheep are still herded with the crook?" may be asked and answered either by some of the children who happen to know or by the teacher's reading to the children. This particular activity should not be attempted with children in the first grade unless they are unusually advanced or unless they live in a part of the world where sheep herding is familiar work.

Examples of Hebrew weaving, pottery, their scrolls may be looked at by the children. The teacher should suggest to the children that as they look at these examples, they note that the Hebrew people used a triangular shape quite frequently as their decorations. Then after the class has seen them the teacher might ask the children to try to draw the designs themselves. If the children can do this with any marked degree of success, the teacher may then ask the children to decorate other objects with these same designs. Instead of drawing the triangle shape on pottery, the children might draw it on a border for a notebook, as a decoration for a blotter, and so on.

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HEBREW LIFE



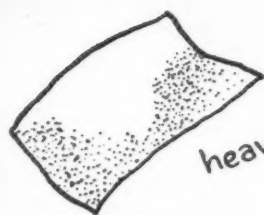
OUTLINE PICTURES

These outline pictures have not been included with the idea of providing merely patterns. Outlines are easier to follow for essential features and it is these features which we are trying to accent. Children may make use of the pictures on this page to suggest ways of making sand tables, stage scenery, notebooks, black-board decorations, and the like. They will prove a help also in designing costumes for plays and pageants.

Teachers should not look upon the uses to which these pictures may be put as too advanced for their groups. It is well to remember that the children's enthusiasm will carry them far and that adaptations and simplifications can, with the help of the teacher, be employed without destroying the creative aspects of any project.

In poster work, the outlines shown here might be reproduced on flat-colored construction paper, cut out, and mounted on paper of contrasting color. No additional detail will be needed although shadows and lines might be drawn with black crayon.

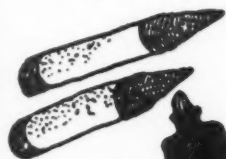




heavy paper



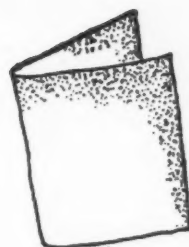
Cut paper
twice size
of envelope.



crayons
black tempera
paints or India
ink



newspapers

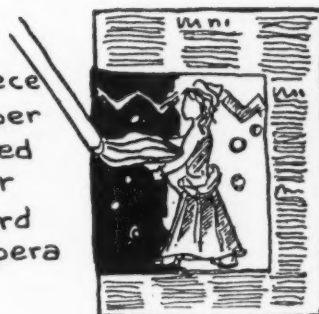


Fold paper in
half.



Draw design
with crayons on
face of card.

Place a piece
of newspaper
inside folded
card. Cover
face of card
with tempera
paint.



A SIMPLE GREETING CARD

This greeting card—or a poster or any picture—can be made by lower-grade children using this unusual and attractive method. The basic idea is to draw the design with crayon using as many colors and combinations of colors as desired; applying the crayon as heavily or as lightly as appeals to the artist. The entire surface is then covered with black tempera. This paint will adhere to the paper in those spaces where there is no crayon giving the picture a luminous effect.

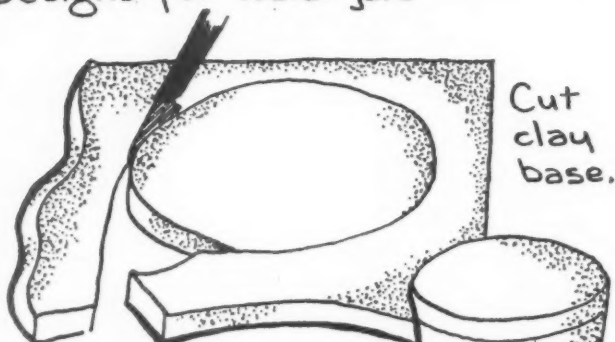
If the children do not wish to use black—although that is capable of producing the most acceptable effects—they may use any other dark color. In this case they should be sure that the chosen color harmonizes with the colors in the design.

Dry card, then remove
newspaper.

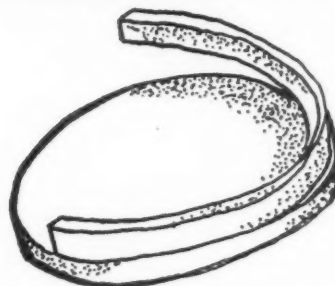
MORE ABOUT
HEBREW LIFE



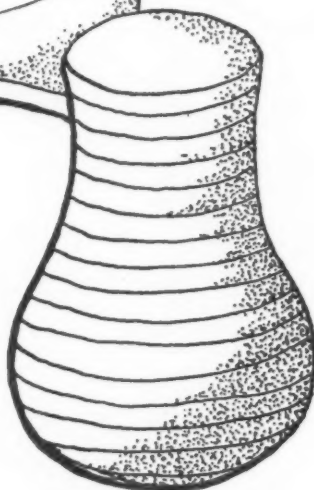
Designs for water jars



Cut
clay
base.



Attach
coil of
clay to
base.



Wind coils
into jar shape.



Dry jar, then paint.

Making Bowls and Water Jars

Water jars were a characteristic feature of Hebrew life. If the class wishes to engage in dramatic play, develop an assembly program, or build a Christmas program around this theme, there will be definite motivation for making some jars for girls to carry.

Across the top of the page we have shown some designs in which the jars may be made. A simple method of constructing the jars of clay is to cut a clay base. (Remember that the clay shrinks somewhat when it is dry so the children should plan to have a smaller finished jar than the one they appear to construct.) The clay may be rolled into coils from $\frac{1}{2}$ " to 1" in diameter. These may be wound into the jar shape as shown on the page. Note that, to make the jar wider at any point, simply wind the coil larger. Then, while the clay is still moist, the coils should be smoothed. After the jar is dry it may be painted.

If the water jars are to form stage properties which are not to be carried on the heads of the girls, they might be constructed of cardboard with easels to keep them from falling. Bigger jars should then be made.



COSTUME DOLLS

These costume dolls can serve several purposes. First of all they acquaint children with the manner in which the Hebrews dressed. For that reason they might be posted as they are on the bulletin board. They also serve as models for making costumes for plays and programs, especially at the Christmas season. The children should be encouraged to look for simple materials, scraps, and discarded garments which may easily be transformed into suitable costumes.

Of course, the children may wish to have a collection of dolls of many countries and times. These may form the beginning of the project. Other dolls may be collected from magazines and the like.

Then there is the possibility of using the dolls in a floor project or sand table. The dolls may be sketched on paper and mounted on cardboard or they may be sketched directly on cardboard. At the top of the page we have shown how to affix easels to the dolls. If small dolls are made, blocks of wood might be nailed to the backs of the bottoms to aid in making them stand.

THE "OLD LINE" STATE

AN OUTLINE STUDY OF MARYLAND FOR UPPER GRADES

I. HISTORY

A. Early settlers

1. The land grant to George Calvert, first Lord Baltimore. His eldest son Cecil sponsored colonization after his father's death.

2. Friendly dealings with the Indians at first—later wars.

3. Quarrel with William Claiborne, Secretary of the Colony of Virginia, over traders license on Kent Island.

4. Maryland as an early example of religious tolerance.

5. Maryland as an early example of government by the people and for the people.

6. The Mason-Dixon Line, how it came into being and why it was called the Mason-Dixon Line.

B. Later history

1. The Revolutionary War and War of 1812. The famous siege of Fort Mifflin where Francis Scott Key wrote "The Star-Spangled Banner."

2. Annapolis as temporary capital of the United States.

3. The Civil War. Maryland, principally under Federal control, remained with the Union.

4. Subsequent development.

II. AGRICULTURE

A. Principal crops include corn, wheat, hay, tobacco, strawberries, and tomatoes.

B. Livestock, wheat, and corn are located mostly in the Piedmont Plateau (refer to map on page 13), the Hagerstown Valley, and the middle eastern part of the state.

C. Sheep are raised in the extreme northwest.

D. Tobacco is grown mainly in the southwestern area of Maryland.

E. An increasingly important crop—that of vegetables and small fruits—is being developed on the northwestern shore of the Chesapeake Bay region.

III. FISH AND GAME AND CONSERVATION

A. The conservation department of the state has full control over and supervi-

sion of the natural resources of the state. This includes oysters, crabs, fish, clams, terrapin, wild fowl, birds, and game.

B. Principal fish are oysters, hard- and soft-shell crabs, shad, and striped bass.

C. Almost every species of wild duck that migrates east of the Mississippi River is found in the Chesapeake Bay region.

IV. MINING, MANUFACTURING, AND INDUSTRY

A. Coal. The coal of Maryland is semi-bituminous which is superior to all other kinds of coal for generating steam. Most of the mines are found in the northwestern part of the state.

B. Iron and steel. As early as 1649 there were iron works in Maryland. However, during the past 50 years these great works have played a less and less important part in Maryland's industry because they have been unable to compete with other great iron and steel works in Illinois, Indiana, Pennsylvania, Ohio, and Alabama. The seat of the steel industry of Maryland is at Sparrow's Point.

C. Building stone. Maryland building stone is famous and it is quarried for the most part in the eastern section of the Piedmont Plateau. From this section also comes the materials for making porcelain.

D. Copper, chrome deposits, clay products, sand, and gravel are other products of Maryland.

E. Manufacturing. Manufacturing is the state's chief industry. It includes: men's clothing, iron and steel, steel works and roller mills, slaughtering and meat packing, petroleum refining, canning and preserving fruits and vegetables, fertilizers, printing and publishing, and tinware.

V. PRINCIPAL CITIES

Baltimore, Cumberland, Hagerstown, Annapolis (state capital), and Frederick.

VI. EDUCATION

Since Maryland was first a land composed of large plantations for the most

part, there were few public schools. Each plantation had its tutors for the master's children or the children were sent to private boarding schools. There were many of these private schools and from them some great institutions of learning have developed.

Some of the outstanding schools in Maryland are: Johns Hopkins University, University of Maryland, St. John's College, Goucher College for Women, Saint Mary's University, and, of course, the United States Naval Academy at Annapolis.

VII. APPRECIATIONS

From the fact that Maryland produces building stone the creative teacher can introduce into her class an introductory appreciation to architecture. Where is the stone used? In what types of buildings is this stone most dominant? Is it used in our locality? Are the styles of the buildings made from this stone attractive? These and similar questions can open up to the children the possibilities of architectural design.

In Annapolis and Baltimore and other famous cities of Maryland there are many historic buildings. A study of these buildings and the events which made them famous and the people who lived and worked in them will make United States history a more real and vital thing to the children.

Learning about the wild life in the Chesapeake Bay area of Maryland is a fine introduction to nature study, whether of birds, fish and aquatic life, game, or any other of the numerous examples for study.

From the study of the cities of Maryland the children can decide what factors go into making a city important—location, natural resources, the people who settle it, and so on. In this way the development of all cities becomes clearer and more understandable.

VIII. ACTIVITIES

A relief map of the state is very appropriate. Notebooks of the various

(Continued on page 42)

PENNSYLVANIA

WEST VIRGINIA

VIRGINIA

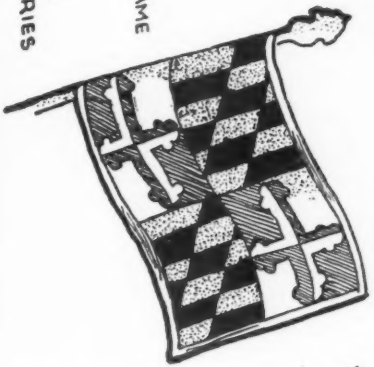
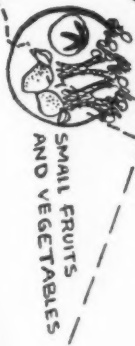
WASHINGTON
D. C.

JOHNS HOPKINS
UNIVERSITY
BALTIMORE

NEW
JERSEY

more about
Maryland

MARYLAND



LIFE IN MARYLAND

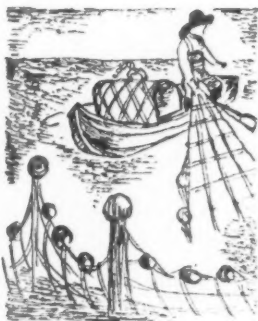
Here is life in Maryland—the activities in which the citizens of the "Old Line" state engage to earn a living. The illustrations certainly do not give a complete picture of life in Maryland; they should, however, stimulate boys and girls to further investigation.

The pupils may wish to make use of ideas such as these in a classroom frieze or in a composite mural. They may take certain phases of life in Maryland—agriculture, industry, or manufacturing—and use them for the frieze or mural. To extend the topic, they might develop pictures or a frieze showing life in town, city, and farm. Such subjects as education, cultural activities, and the like are good ones for presentation in this form.

If the children are working on notebooks, they should be encouraged to do original sketches based on the stories they have written.

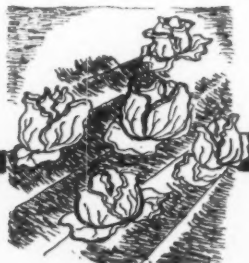


Annapolis

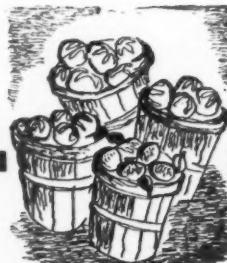


fishing

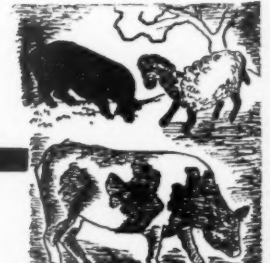
AGRICULTURE



vegetables



small fruits

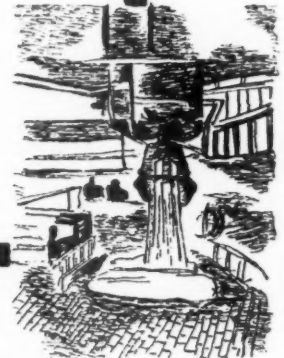


sheep and cattle

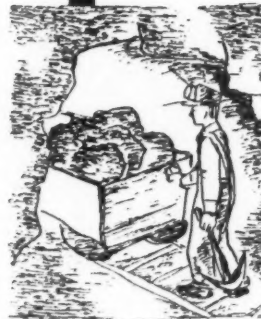
MANUFACTURING



clothing

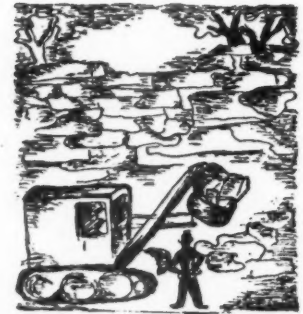


steel



coal mining

rock quarries



ANIMALS' WINTER SLEEP

A NATURE UNIT FOR PRIMARY GRADES

In our effort to introduce nature studies (for the primary grades) which will be adaptable to the greatest number of situations and classrooms, we shall probably indulge in a little more detail than may appear necessary — or desirable — for the little children. We ask teachers to remember (1) that children should first learn about aspects of their environment, (2) that environments differ, and (3) that what is alien to the environment need not be included in the presentation.

Hibernation is a good nature topic for children in grades two and three—and for grade one and the kindergarten, too, if the environment is rural. Before discussing the presentation, we think the following list of animals which hibernate will be helpful.

insect-eating bats	badgers
bears	snakes
hedgehogs	salamanders
dormice	caterpillars
woodchucks	land snails
marmots	lizards
carp	turtles
butterflies	frogs
gophers	toads
racoons	newts
skunks	

It should be noted that the carp do not hibernate truly and that not all caterpillars and butterflies hibernate. In addition, there are no birds on the list; birds do not hibernate.

APPROACH—MOTIVATION

The study of animals is included in most recommended outlines for the primary grades. The gradual disappearance of animals, birds, and insects may evoke interest and questions on the part of the children. If not, other means may be used: pictures on the bulletin board, stories, discussions about the fish and snails in the aquarium, and the like. This unit may be a part of a larger study—getting ready for winter—also. One of the purposes should be to arouse interest in and curiosity about animals in general.

SUBJECT-MATTER PRESENTATION

If the class is a second or third grade, it may be possible to introduce the term *hibernation*. The simplest explanation is that the word means wintering.

In any event, the first question to be discussed is: "Where do animals spend their winters?" The children should be encouraged to mention all the animals and birds and the like which they can think of and then the teacher should contribute her share to the conversation by inquiring where some of the animals listed above live during the winter.

The next question is: "How do animals spend the winter?" The children will mention birds searching for food, squirrels hopping about, and so on. Again the teacher might inquire about the animals in the list.

With this introduction, and with the help of a story or two, the children will be ready for the subject-matter presentation. Because they are not able to do individual research, to any great extent, it will fall the teacher's lot to make the presentation.

It has been discovered that the cold weather, of itself, is not the only or the major factor in hibernation. The principal reason for the animals' winter sleep appears to be a lack of food.

The interesting thing about the subject is the form which it takes. So the next questions are: "What animals take a 'long winter's nap'?" and "Where do they sleep?" The latter question might be answered by telling about the places where the animals live in other seasons. For example: bears live in caves; dormice, woodchucks, chipmunks, gophers, racoons, and the like live in burrows or nests; and so on. Now, during the winter, these animals build special, comfortable homes in these places and go to sleep. Snakes, lizards, and the like find likely spots between rocks or under logs. Turtles bury themselves in soil. Frogs may bury themselves in the mud of ponds. Snails are most interesting: they go into their shells, close the opening with a chalky disc, and attach them-

selves to other snails or bury themselves or go under rocks and stones.

We have mentioned the carp as a fish which appears to hibernate. It does bury itself in the mud beneath the river but in this case is not considered what we call a true hibernation.

Some caterpillars, just after the larval stage, and some butterflies, shortly after emergence from the pupa stage or later, hibernate under leaves, tree trunks, and the like.

"How do the animals keep alive during the winter?" is the next question. Some of them eat a great deal during the summer months; they store up layers of fat on their bodies. During the winter they use this fat. Bears are among the animals which do this.

Other animals store food in their nests and burrows. During the winter they sometimes wake up and eat. Still others sleep so deeply that they use almost no food. They appear to be dead. Frogs, snakes, and other cold-blooded animals belong to this group.

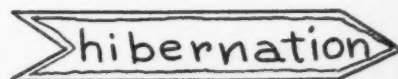
ACTIVITIES and CORRELATIONS

Language and art are the two most important correlations at this level, although health aspects should also be considered.

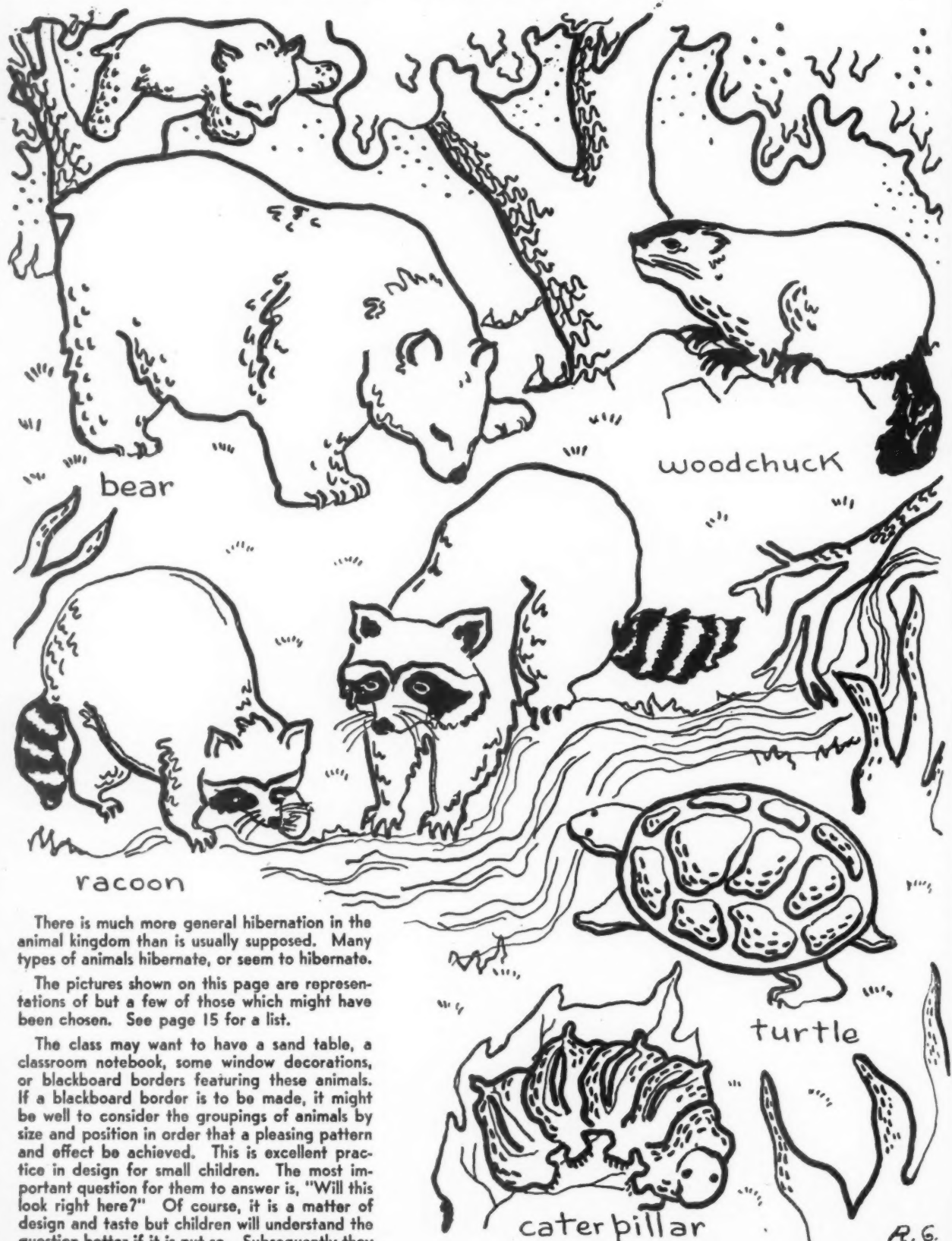
Kindergarten children can compose little sentence stories which the teacher can place on the blackboard or beneath pictures on the bulletin board. Older children can write short sentences for a notebook or as a part of a nature notebook which they keep during the entire year. Verse writing might be encouraged although not if there is only time enough for imitative verse. Dramatic play is important and spontaneous skits can be worked out in which the children take the parts of the various animals.

If it is deemed desirable that the class learn about animals other than the ones

(Continued on page 42)



ANIMALS THAT HIBERNATE



There is much more general hibernation in the animal kingdom than is usually supposed. Many types of animals hibernate, or seem to hibernate.

The pictures shown on this page are representations of but a few of those which might have been chosen. See page 15 for a list.

The class may want to have a sand table, a classroom notebook, some window decorations, or blackboard borders featuring these animals. If a blackboard border is to be made, it might be well to consider the groupings of animals by size and position in order that a pleasing pattern and effect be achieved. This is excellent practice in design for small children. The most important question for them to answer is, "Will this look right here?" Of course, it is a matter of design and taste but children will understand the question better if it is put so. Subsequently they may learn the finer points of distinction.

SEATWORK

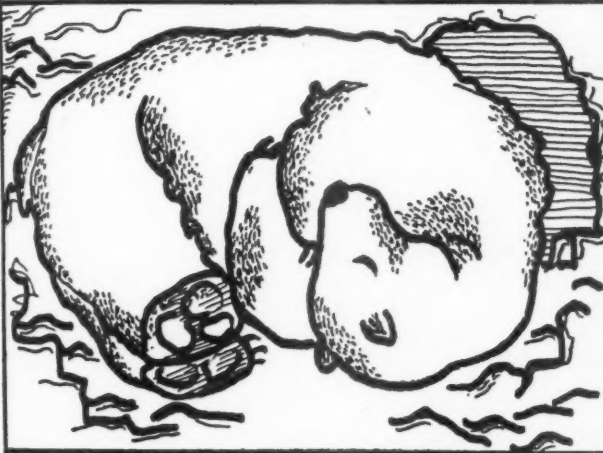
SENTENCE IDENTIFICATION



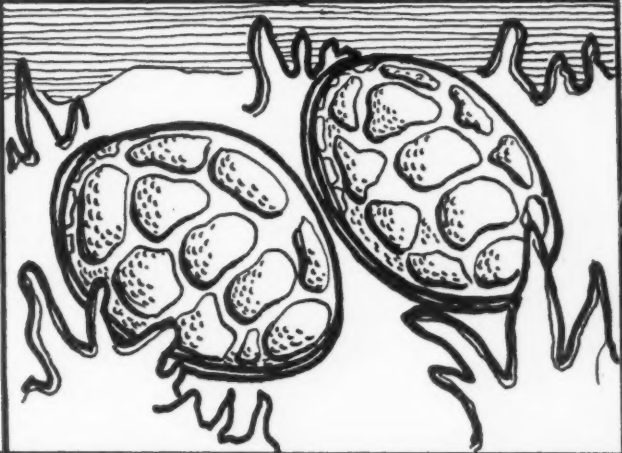
RACOONS HAVE STRIPED TAILS.



THESE SNAILS SPEND THE WINTER TOGETHER.



WINTER SLEEPING IS HIBERNATION.



IN WINTER TURTLES SLEEP IN THE GROUND.

SOME ANIMALS STORE FOOD IN THEIR HOMES.

WINTER SLEEPING IS HIBERNATION.

RACOONS HAVE STRIPED TAILS.

IN WINTER TURTLES SLEEP IN THE GROUND.

THESE SNAILS SPEND THE WINTER TOGETHER.



SOME ANIMALS STORE FOOD IN THEIR HOMES.

A STUDY OF ELECTRICITY

A SCIENCE UNIT FOR UPPER GRADES

By ANN OBERHAUSER

INTRODUCTION

Since the subject matter of this unit can become too technical for upper-grade pupils, great care must be taken in organizing the material. For this reason, we suggest an inversion of the usual procedure. Instead of beginning the unit with such considerations as what electricity is and how it works, the uses of this modern miracle should be emphasized. Then, as will be developed in the following outline, when interest and comprehension are at high peaks, as much technical data as desirable may be presented to the class.

APPROACH AND MOTIVATION

The omnipresence of electrical equipment and devices should make the subject of electricity easy, in most places, to introduce. If the environment is a town or city where everyone is familiar with these things and they are taken for granted, the children will need to be given impetus to consider the subject. Therefore, newspaper ads featuring electrical household appliances might be posted on the bulletin board. If these are changed over a period of several days, the children will commence to ask questions, discussions will develop, and the unit can be started. This method will work in some rural areas, too, if electricity is in general use. Here, however, a different type of equipment should be displayed.

In some sections of the country, the use of electricity is less common but this study is, nevertheless, required and desirable. To promote interest among pupils in these regions, pictures of hydroelectric plants and dams (such as the Norris Dam) might be posted and, after discussion has begun, the teacher might tell about the benefits of rural electrification, illustrating her points with pictures similar to those mentioned in the preceding paragraph.

After the first phase of introduction, if at all possible, some exploratory trips should be taken: to an appliance shop, electrical repair shop, a power plant, etc. These trips should pique interest

and bring about a desire to learn more about the subject. In passing, perhaps the upper-grade children might begin the note-taking habit at this time, not so much to record information as to help memory when they return to class—formulating questions to investigate and the like.

PLANNING ACTIVITIES

When everyone has a reasonably clear idea of the scope of the unit, a beginning in activity planning should be made. Not all activities can be mapped out at this time, but major ones can be suggested and discussed. Here are some which the class may want to consider:

1. An exhibit with talks and simple experiments.
2. A program of demonstrations of electrical equipment and explanation of safety precautions.
3. A picture museum containing illustrations of early types of electrical equipment and devices, based upon the extent of the material studied.
4. Many modern artists have found real beauty in the symmetry of power lines, turbines, and other such objects with which they become familiar. Uses for these designs will be discussed under "activities."
5. Compilation of notebooks may be a class activity.
6. Additional excursions, talks by men familiar with electricity, etc.

Some of these activities may be worked out for culminations. Depending upon the age and imaginative qualities of the class, personified and animated electrical equipment might be the characters for a dramatic sketch for stage performance.

SUBJECT-MATTER PRESENTATION

- I. How electricity is used

- A. To make work easier

1. In homes

We shall not list appliances; the class can formulate its own. However, we shall mention items which we think may be overlooked.

2. In industry
 - a. Power tools
 - b. Electric furnaces
 - c. Power-driven machines
3. On the farm
- B. To increase our comfort
 1. In homes
 - a. Telephones
 - b. Heaters
 - c. Refrigerators
 - d. Electric shavers, etc.
 2. In industry
 - a. Air conditioning
 - b. Fans
 - c. Elevators
 3. On the farm (here probably the same as for homes)
- C. To protect health
 1. In homes
 - a. Refrigerators
 - b. Heating pads
 - c. Electric sterilizers
 2. In industry
 - a. Electric eye
 - b. Electric warning signs
 - c. Suction fans
 3. On the farm
 - a. Electric fences to enclose dangerous animals
 - b. Milking machines
- D. To add pleasure
 1. At home
 - a. Radio
 - b. Phonograph
 - c. Movies
 2. In industry
 - a. Radio via the loud speaker
 - b. Beverage dispensing machines
 3. On the farm (here probably the same as for homes)
- II. What is electricity?

Science has not told us really what electricity is but it has told us much about what electricity can do. Electricity is one of the ways in which we can use the energy given to us by the sun and stored in nature. Electricity is a means by which work can be done.

Almost all children are, by now, familiar with atom smashing and atomic energy. Therefore, it may not be too difficult a concept for them to understand if presented as follows: The men

who produce atomic energy are concerned with the center of the atom (nucleus); electricity depends upon the other parts of the atom (electrons and protons). If given certain pushes (motivations), the electrons and protons of many atoms will arrange themselves in a pattern (field). As they arrange themselves, the energy from the beginning push passes from one to another of them.

Only the atoms of some substances will do this arranging. These are called conductors. Iron and copper are two great conductors of electricity.

At the end of the substances whose atoms have been arranging themselves as we have described there is energy remaining. This energy may be used to produce light (as in the electric light), heat (as in stoves and furnaces), power for lifting (as in the giant electromagnets), and so on. Scientists are constantly finding new ways to use the energy transmitted by electricity.

(This little explanation of electricity may be sufficient for children in the upper grades. However, if more detailed—but still comparatively simple—material is desired, we suggest that *Power From Start to Finish* by Reck and Reck be consulted.)

III. The history of electricity

A. Earliest observations

1. Greeks (Thales)
 - a. Rubbing amber—static electricity
 - b. Lodestone—magnet
2. Middle Ages and Renaissance
 - a. Poles of the magnet—compass
 - b. More experiments with static electricity—glass and sulphur
 - c. First generating machine—explanation of generating to follow (If desired, the explanation can be inserted at this point.)

B. Early modern times

1. Leyden jar—condenser (This will be explained below but can be outlined here.)
2. Franklin's experiments—those with lightning
3. Current electricity—battery
 - a. Electric arc
 4. Electromagnet
- C. Faraday's dynamo
 1. It was discovered that electricity influenced magnetism.
 2. Faraday attempted to transform magnetism into electricity.
 - a. He wound copper wire around a hollow cylinder.
 - b. He inserted the magnetized iron into the cylinder.
 - c. He established means to tell whether his experiments worked.
 - d. He discovered that motion—

either of the wire or of the iron—is necessary. This is the principle of the modern dynamo—generator (see adjoining column).

D. Modern age

1. Making the generator serve people

- a. Transformers to change the voltage or pressure of electricity
- b. Improved generators which provide great voltage which will travel long distances

IV. How electricity serves us

A. Some terms to know

1. Condenser—an apparatus for storing electrical energy
2. Transformer—a device to change the voltage or the direction of flow of electricity
3. Voltage—the pressure of the current (see experiments)
4. Amperage—the amount of electrical energy
5. Ohms—units for measuring the things which keep electricity from flowing through the conductor.
6. Watt—a term used to tell how much work a certain amount of electricity will do

7. Direct current—one in which the current flows only one way

8. Alternating current—one in which the current flows first one way and then another through the circuit

9. Circuit—the path through which electricity flows

B. Making electricity

1. Water power, coal, or oil is needed to make electricity.

a. If water power is the source of energy, the plant is called a hydro-electric plant.

b. The water is forced in such a way that it turns the blades (steel) of a turbine. This, in turn, turns the generator and thus electric power is made.

2. Coal or oil must be burned to heat water to form steam to turn the blades of the turbine and the process described above is repeated.

C. Electricity in the home

(The point may be brought out that, with certain adaptations, electricity works similarly in industry.)

1. Wires carry electricity from the generating point.
2. Transformers change the voltage to one suitable for the electrical equipment in the home.
3. The current passes through the fuse box.
 - a. A fuse is placed in the circuit.
 - b. When the current goes beyond a safe point, the metal in the fuse melts and breaks the circuit, thus cutting off the power.
4. The current goes through the

wires to the various rooms.

a. Here there are outlets into which electrical equipment—lights, radios, etc.—may be plugged.

b. There are switches which can cut off the current.

We have not discussed the various types of lighting, lightning, meters, and the like although we suggest that they be included.

ACTIVITIES

Really to understand this complicated subject, one must "do"—that is, work with the hands. Experiments should be performed. On page 22 we have outlined some simple experiments which will elaborate upon and demonstrate some of the terms and principles contained in the subject-matter presentation given here.

In addition to the activities discussed earlier, each member of the class should be responsible for some individual research which also involves oral or written presentation—oral is to be preferred in this instance. The purpose of this is to clarify in the child's mind the things he has read and learned and to enable him to present them accurately to the group.

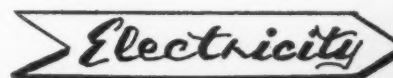
Several art-correlation activities are also possible. Among these is the making of charts. The charts may be in several forms and cover a number of topics. An animated sketching of the progress of electricity from power plant (or coal heap, oil well, or river) to homes; a time line showing the development of the use of electricity; a biographical chart of some of the famous scientists connected with this industry—these are only a few of the possibilities.

The designs which we mentioned earlier may be used as blackboard borders, notebook covers, display posters, abstract stage backdrops, and other classroom decorations.

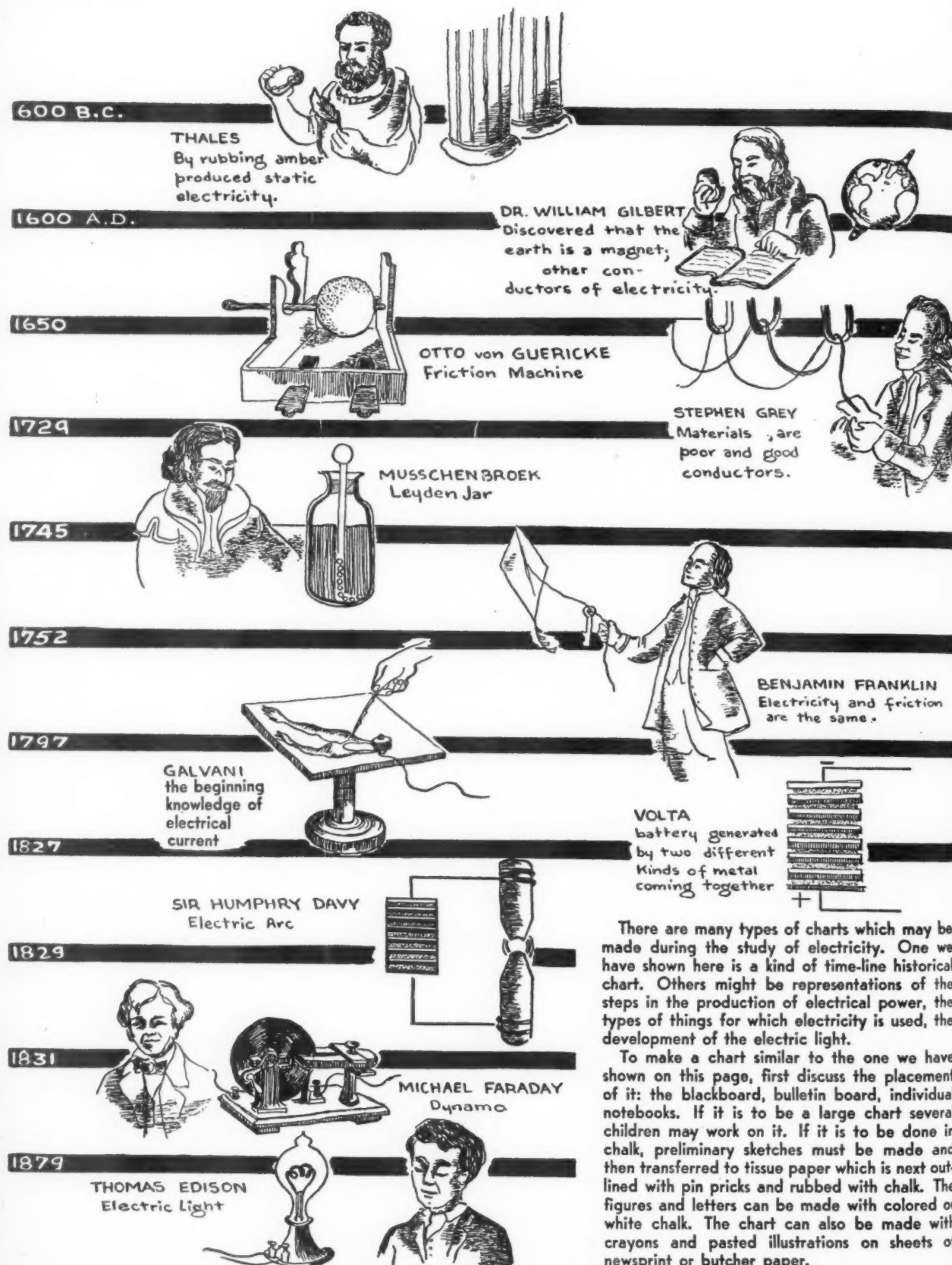
OTHER THINGS TO ENCOURAGE

We have discussed the subject of electricity and proposed activities to accompany or follow the factual data. However, that is not the entire story. Children should be encouraged to think about this scientific miracle with relation to their own lives—their physical comfort, their intellectual development, and their emotional maturity. They should make a beginning toward the realization which most of us are devel-

(Continued on page 44)



CHART

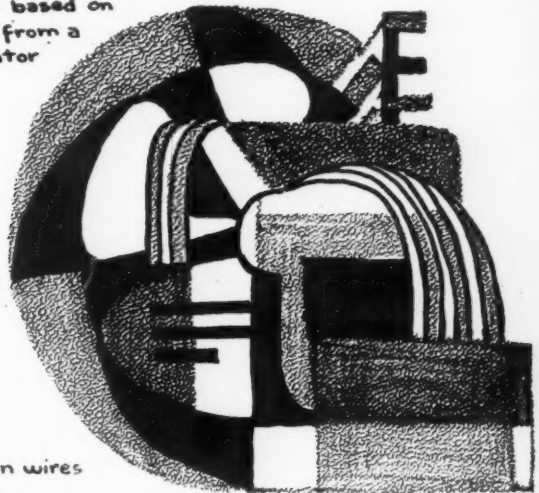


There are many types of charts which may be made during the study of electricity. One we have shown here is a kind of time-line historical chart. Others might be representations of the steps in the production of electrical power, the types of things for which electricity is used, the development of the electric light.

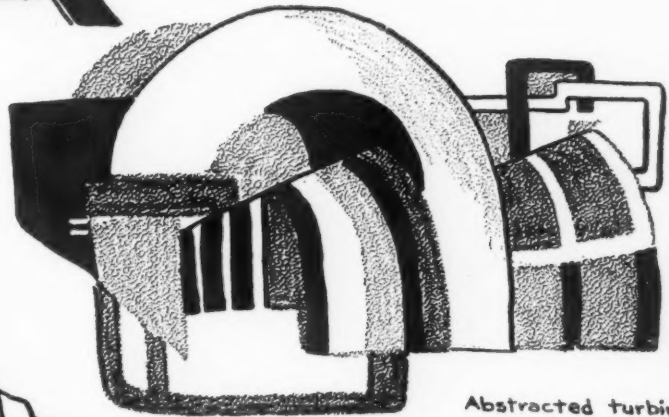
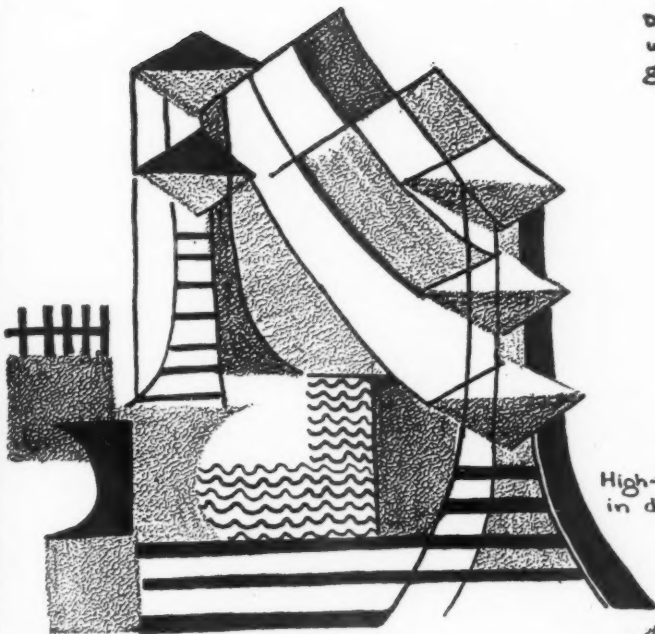
To make a chart similar to the one we have shown on this page, first discuss the placement of it: the blackboard, bulletin board, individual notebooks. If it is to be a large chart several children may work on it. If it is to be done in chalk, preliminary sketches must be made and then transferred to tissue paper which is next outlined with pin pricks and rubbed with chalk. The figures and letters can be made with colored or white chalk. The chart can also be made with crayons and pasted illustrations on sheets of newsprint or butcher paper.

ELECTRICITY IN DESIGN

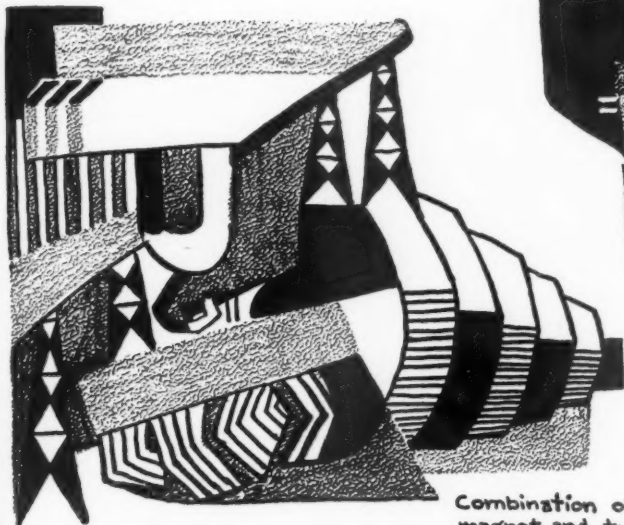
Design based on
wheel from a
generator



High-tension wires
in design



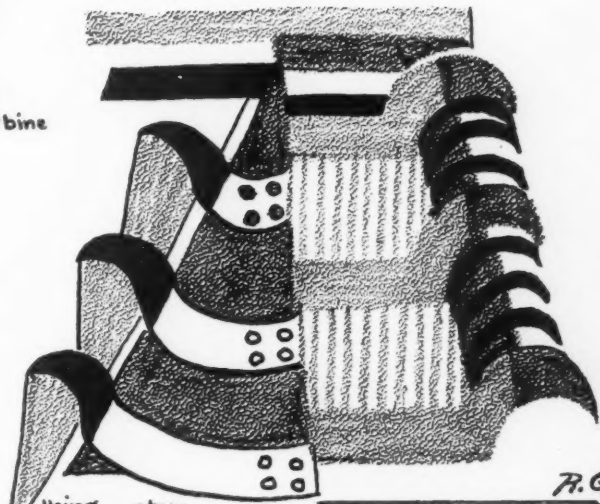
Abstracted turbine



Combination of
magnet and turbine
in design

Some of the more interesting features of industrial electricity are shown on this page. They may form the basis for unusual abstract designs. These designs may be used in the classroom during the unit on electricity or they may be used independently. For example, in addition to notebook covers, wall hangings, blackboard and bulletin board decorations, these designs might be used in textile painting (see page 38), for poster work, and the like.

The children should be encouraged to look for unusual line combinations in the basic designs. For example: the high-tension wires have two wide arcs, one relatively horizontal and the other vertical; the generator can become a series of concentric circles or spirals; the turbine is a series of arcs in decreasing size; the atom smasher can be viewed as several lines of horizontal arcs with centers in opposite directions. All of these patterns can be used as repeats.



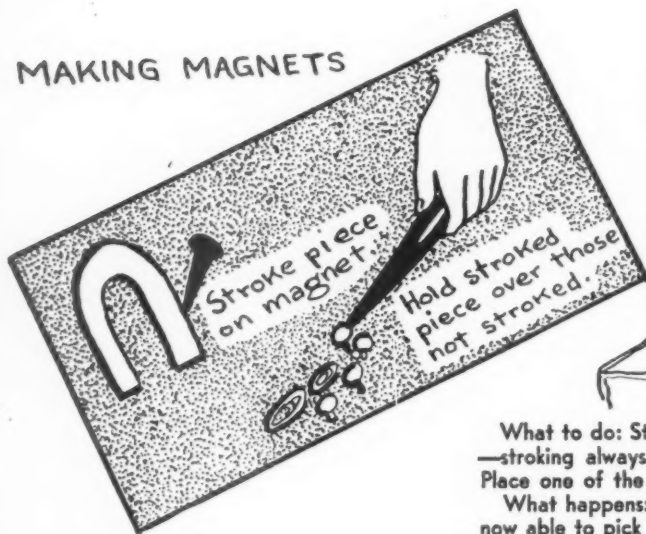
Using atom
smasher in design

**MORE ABOUT
ELECTRICITY**

R.G.

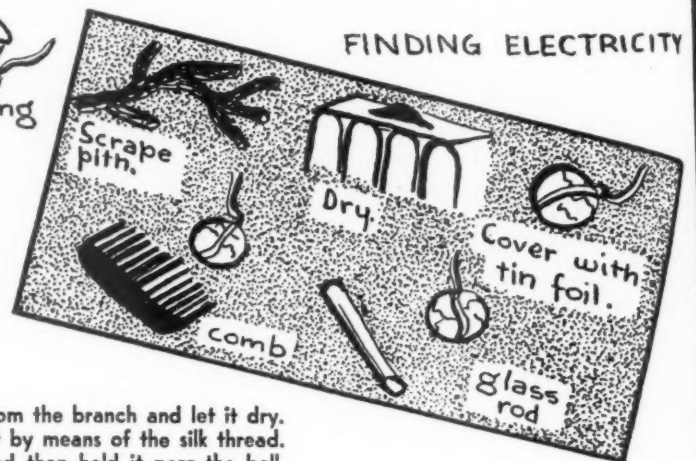
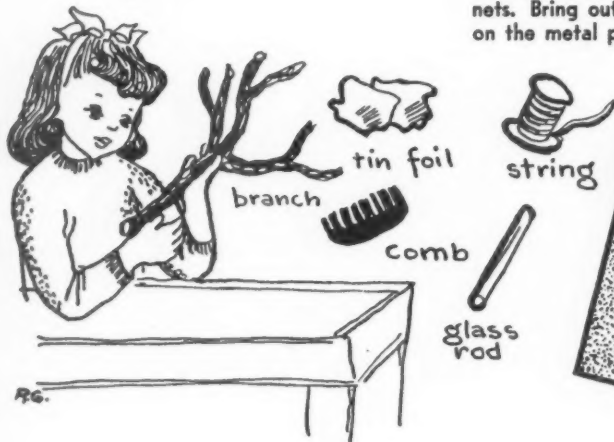
EXPERIMENTS

MAKING MAGNETS



What to do: Stroke some of the materials on the magnet—stroking always in one direction. Put the magnet away. Place one of the stroked pieces over those not stroked.

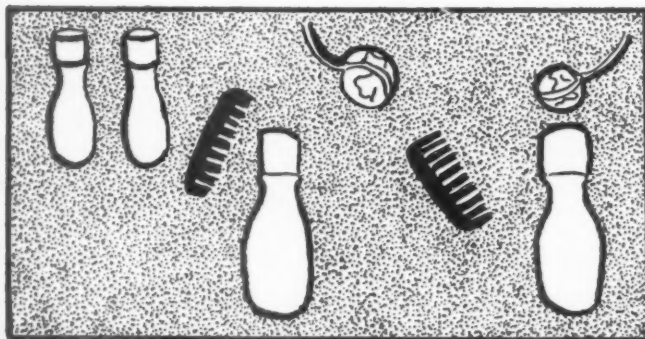
What happens: The materials that have been stroked are now able to pick up metal pieces. They have become magnets. Bring out the horseshoe magnet and notice its action on the metal pieces.



What to do: Scrape out the pith from the branch and let it dry. Cover it with the foil paper. Hang it by means of the silk thread. Rub the rubber comb on the wool and then hold it near the ball. Do the same with the glass rod.

What happens: The ball comes toward the comb but goes away from the rod. If the ball and comb or the ball and rod touch each other, the ball jumps away from the comb and comes toward the rod. The comb carries a negative and the rod a positive charge.

MAKING ELECTRICITY TRAVEL



What to do: Put the cans touching each other on the top of the bottles, using the wax. Rub the comb on the wool and put it near one of the cans. Move the other can away. Be sure to touch only the bottle holding it. Bring the ball-and-string device near each can in turn.

What happens: The ball swings away from the can nearer the comb and toward the one farther away.

OUR ELECTRICAL HELPERS

By ISADORE M. FENN

ELECTRIC RANGE

I am Electric Range. I work in the kitchen. I am large. People sometimes call me Electric Stove. I am used for cooking and baking. I am very important. I am a hard worker. Mother needs me to help her prepare meals. I can cook and bake at the same time.



FOOD MIXER

Food Mixer is my name. Your mother uses me for mixing batter for cakes and cookies. I am also used for making other kinds of good things to eat. I make baking very easy. Watch me work when I am being used in the kitchen.

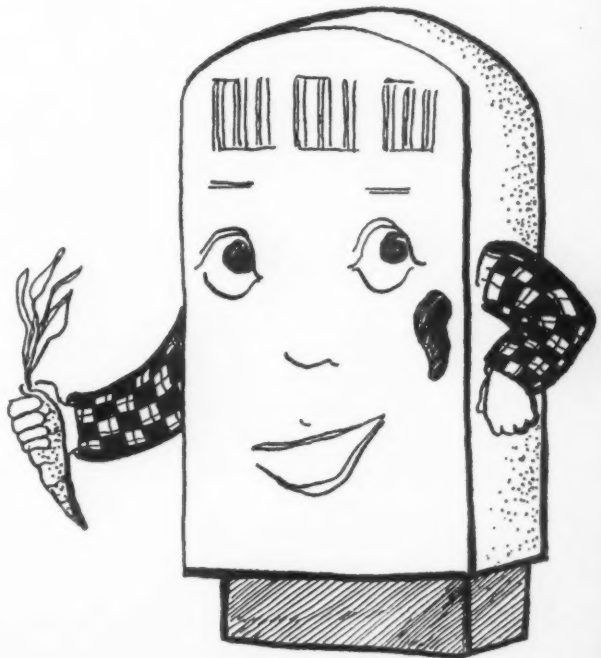


WAFFLE IRON

I am known as Waffle Iron. Crisp, tasty waffles are made with me. I'm sure you like waffles. Batter is put into me and I cook the waffle. Waffles taste good with powdered sugar, syrup, or jam.

REFRIGERATOR

Refrigerator is my name. I am white and clean. I keep your food cold and fresh. I also make ice cubes for you. I am nice and cool inside. Keep my door closed. This will help me keep your food from spoiling.



ACTIVITIES IN THE KINDERGARTEN

READING-READINESS DISCUSSION AND SUGGESTIONS

By YVONNE ALTMANN
KINDERGARTEN DIRECTOR
OSHKOSH, WISCONSIN

In the September issue of *Junior Arts and Activities*, we discussed physical development, one of the three factors that influence reading. This month we shall consider another, intellectual development.

Since reading is fundamentally an intellectual process, factors of intellectual development are of greater importance than any other in determining reading readiness. Some of the intellectual factors develop to a state of readiness for their part in carrying out the reading process through inner maturation and are only slightly, if at all, determined by training and physical development. Other intellectual aptitudes are successfully developed by training and experience. Those factors which come about, for the most part, through inner maturation will be considered first.

From experimental data available, the single factor which most accurately determines readiness to read is that of mental age. Promotions from the kindergarten to the first grade used to be and still are, though we do not like to admit it, based on the child's chronological age. This means he has to be six or just about six by the time he passes into first grade. Other factors that we know are important are the child's mental age, his physical development, his health record, his degree of emotional stability, and his social adaptability. It is up to us as individual teachers to educate adults to recognize the importance of these last factors.

In addition to the generalized factor of mental age there are certain particular organizations within the nervous system which are necessary for reading success. They are (1) the ability to see likenesses and differences, (2) the ability to remember word forms with freedom from aphasia (loss of speech) and word-blindness, (3) memory span or ideas, (4) ability to do abstract thinking, and (5) the ability to correlate abstractions with definite modes of response as this ability is related to the

reading process.

The factors which may be brought about by training and experience both at home and at school are more tangible in their nature than those which come about primarily through the process of maturation. Some of them may be measured by means of standardized tests, but the presence of others is still determined only by means of teachers' judgments. Some factors considered within this group are only situations which tend to foster reading readiness, while others are abilities and levels of development brought about by experience and planned programs of instruction of the children.

The four factors in the home which are of greatest importance in determining reading readiness are (1) breadth of experience with parents at home and away from home, (2) education and intelligence of the parents, (3) interest of the home in the school, (4) the co-operation of the home with the school. The first is of importance to the comprehension program in reading. The education and intelligence of the parents should influence to some extent the richness of information afforded in the child's environment and the amount of reading done in the home, both of which should foster reading readiness. The interest of the home in the school and the co-operation of the home with the school are of importance in preparing the child emotionally and socially for the reading program of the school.

READING-READINESS SUGGESTIONS

I. Activity with leaves

A. Build up meaningful concepts.

1. Take walks to look at leaves.

a. At the time of the first walk most of the leaves on trees are green.

b. By the second walk, leaves are changing color and falling.

c. During the third walk, repeat the names of the leaves and tell why they fall from the trees.

d. Pick leaves for art work.

2. Make leaves from colored construction paper and alabastine paint. (See page 23, October 1947, *Junior Arts and Activities*.)

3. Learn songs about leaves. The following books contain suitable songs.

a. *Songs For the Little Child*, Baker (New York: The Abingdon Press, 1921)

b. *Children Come and Sing*, Lyden (Eau Claire, Wisc.: E. M. Hale and Co., 1937)

c. *Songs and Rhythms*, Culbertson (Wauwatosa, Wisc.: The Kenyon Press, 1932)

d. *Sentence Songs For Little Singers*, Bryant (Cincinnati, Ohio: Willis Music Co., 1935)

B. Develop children's ability to speak with ease and fluency.

1. Develop vocabulary.

a. Tell the children the names of the trees.

2. Develop children's ability to use English sentences with a relative amount of skill and fluency.

a. Create stories. The children can tell the teacher stories about leaves.

b. Dramatize leaves with rhythms about them.

c. Sing songs.

C. Train in accurate enunciation and pronunciation by setting a good example for the children.

D. Develop ability to see likenesses and differences by comparing the different leaves.

II. Thanksgiving activity

A. Build up meaningful concepts.

1. Thanksgiving party. Refer to "Our Thanksgiving Party," page 14, November 1942, *Junior Arts and Activities* for detailed study.

2. Visit the meat market or farm to see turkeys. (If weather permits, this is a fine experience. If not, display pictures on the bulletin board and let those children who have seen live turkeys describe them.)

3. Draw pictures of turkeys.

(Continued on inside back cover)

things do to

The party favors which are shown on the righthand side of this page may be made with the idea in mind of using them for a school party, or the children may make them to use at their family gatherings on Thanksgiving.

In either case, the favors are simple yet attractive in design. As is the case with any project, the children should use as many of their own ideas for design and decoration as possible.

Teachers will find an unusual idea for their classrooms with the suggested decorations on page 26.

Instead of having a great many small decorations (which sometimes make the room appear a bit cluttery) a project for one or two large, three-dimensional figures is given.

The figures which are shown for this project are not necessarily the best ones for every classroom. Teachers must consider the space that they have available for such a display, a phase of the seasonal observance in which the children are particularly interested, and other factors.

Placing emphasis on designing cards from some phase of the seasonal observance, as is shown on page 27, may be carried over to other seasonal cards.

Also, this particular method of making cards is good when each child wishes to make a quantity of greetings.

The idea of using poster pictures (page 28) to tell a seasonal story should be kept in mind for other seasonal celebrations.

Also, it may be used as a method of illustrating a story which the children are studying or will study.

Airplanes are usually extremely fascinating to children. This third project in Jerome Leavitt's transportation series (page 29) may well be used as the initial impetus for an airplane unit.

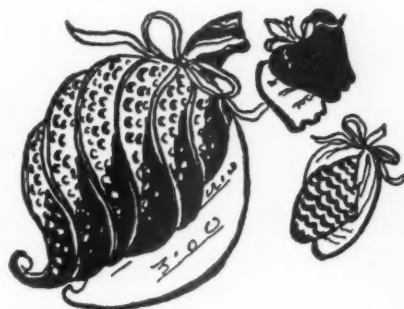
As the children build the plane (or individual planes) they will be asking (and some of the older ones answering) questions about airplanes. The teacher may then suggest that as the questions come up the children write them on the board and look up the answers.

The questions and their answers will provide a good start for a unit.

A remarkably different project is the "Weed Bouquet" (page 30).

This project was carried out in Miss Altmann's kindergarten classes, and it is one of the prettiest pieces of work done by kindergarten children that we have seen.

THANKSGIVING PARTY FAVORS



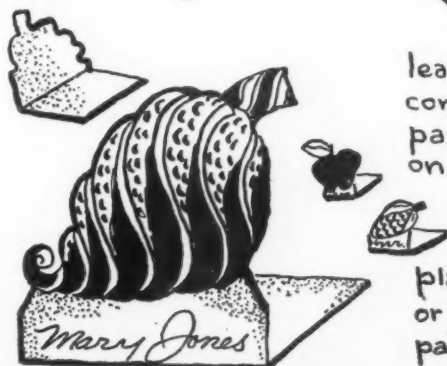
invitations: construction paper with crayoned or painted detail



paper plates painted to match invitations



nut cups: small paper cups with painted or pasted designs



leaves: construction paper arranged on the table



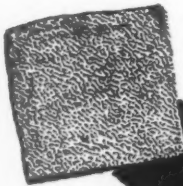
place cards: heavy paper or cardboard with painted or pasted designs

THANKSGIVING DI

Attach figures to wall and blackboard with thumbtacks, tape, or staples.



paste



heavy paper or colored construction paper



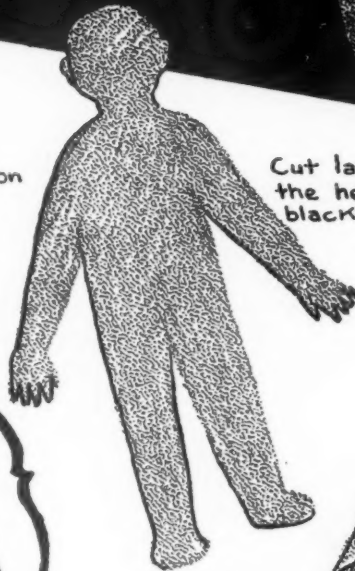
pointed scissors



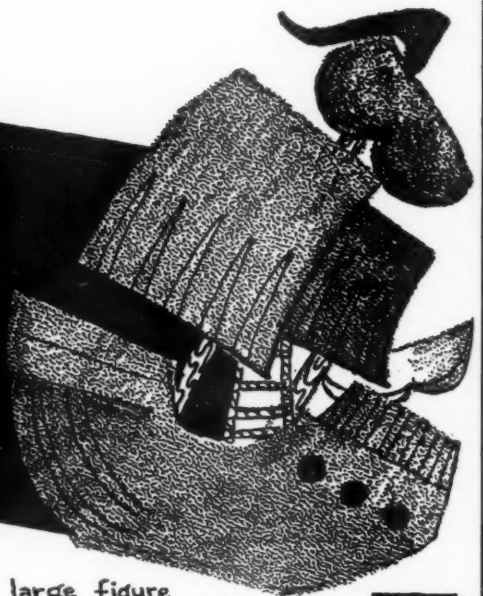
tacks, staples, or tape.



Make separate bow.



Cut large figure the height of blackboard.



Cut flat shapes of boat, sails, etc.



wood strips



rope



For three-dimensional effect, score edges of figures with scissors.



Attach boat and sails to wood strips and add decorations.

Paste decorations of colored construction paper to figure. Fold arm to hold bow and tack or paste.



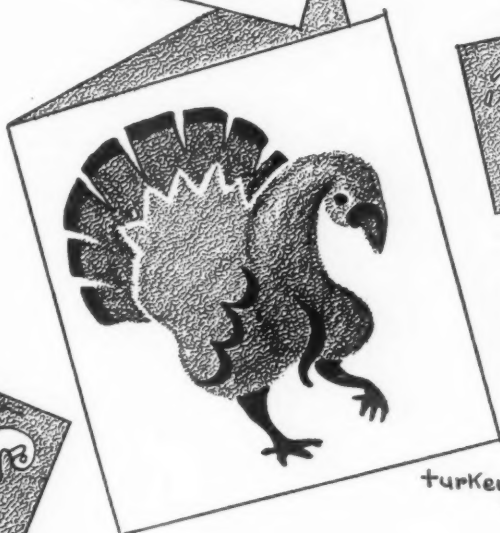
Unusual classroom decorations for the Thanksgiving holiday are hard to find. Teachers may, therefore, welcome these suggestions. Instead of having blackboard borders, why not make two large figures and place them at the ends of one section of the blackboard—at the front of the room perhaps. They are large and effective. Full directions are given on the page.

If the class does not wish to use the Indian and ship figures, others may be substituted. The problem is to have figures which will carry the eye of the viewer across the intervening space of the blackboard. Here are some examples: a Pilgrim family and a log church; a Thanksgiving table and an Indian or a Pilgrim woman bringing steaming food; a Pilgrim hunter and a group of turkeys or a deer; a Pilgrim landing on Plymouth Rock and the Mayflower.

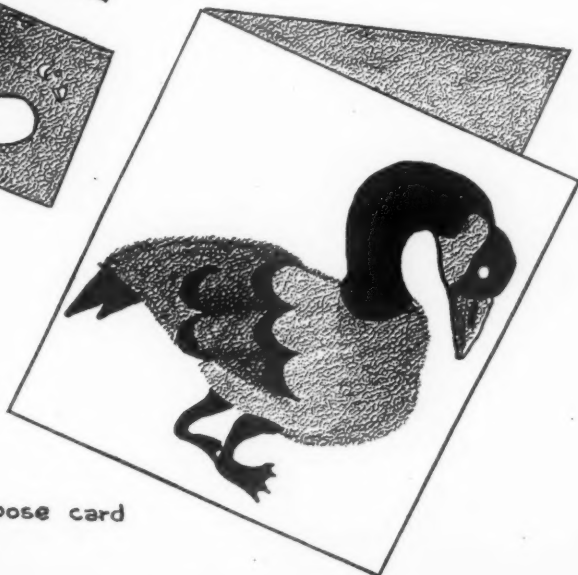
DECORATIONS



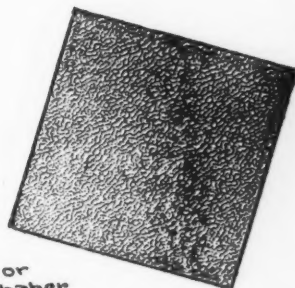
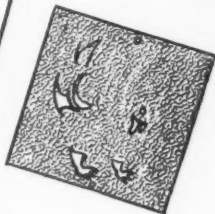
duck card



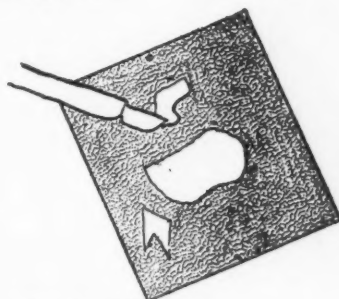
turkey card



goose card



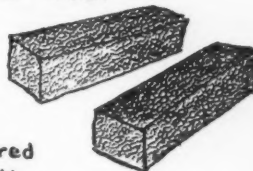
waxed or heavy paper



Cut stencil; leave two pin holes for register marks.



stencil brush



colored chalk

If your class is planning a greeting-card project for the Thanksgiving season or if they wish to use greeting-card styles for invitations or place cards for a Thanksgiving party, these simple stencil cards offer many possibilities for creative activity.

The directions are outlined fully on the page. However, the children should be encouraged to develop the subject matter of the cards within the limits of the medium. In addition to the representations of standard Thanksgiving fowl, the children might utilize such things as cornucopias, fruits and vegetables, corn shocks, and the like.

Teachers might give more thought to the use of stencils. Children like to reproduce their work; to make many items or repeat patterns. The stencil device can be creative if the children design their own stencils and understand the stencil process. They should practice making designs until they have created a freehand design which suits them. Then it is not against good art principles to trace the design created onto the stencil paper and cut it out. However, teachers will find less interest in the project if ready-made designs are given to the children.

The Poster Story



All children love to learn about the Pilgrims and about the story of the first Thanksgiving. On this page we have suggested one possible grouping of figures to tell the story in poster fashion. There are many others, of course. It is the creative method of using this material in a poster which is important in art.

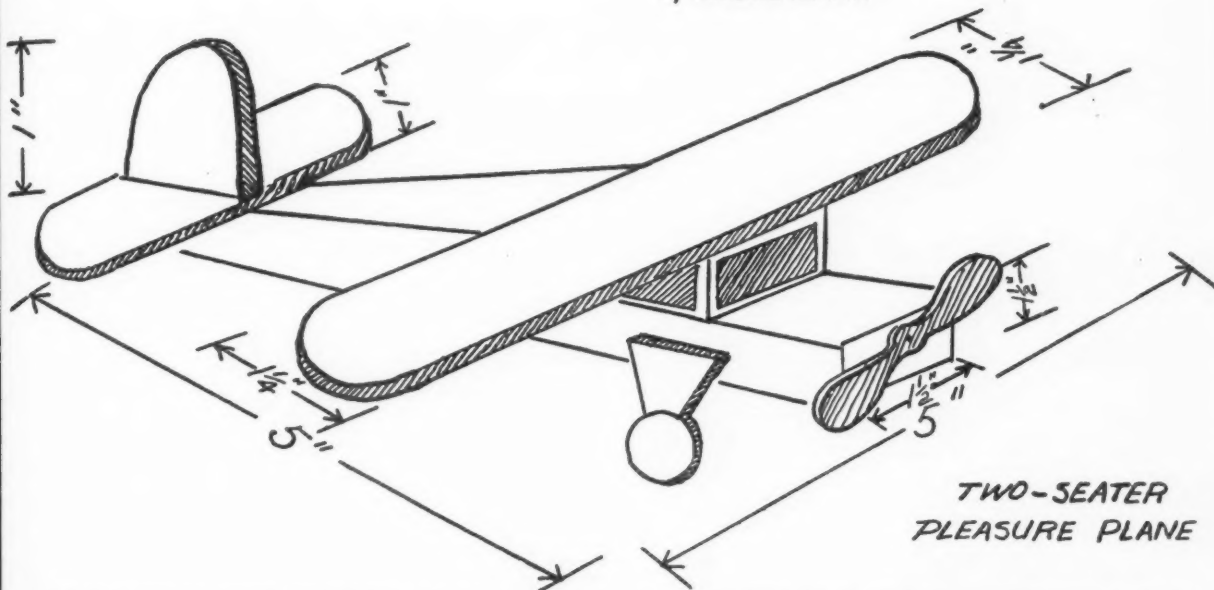
First, select the size the poster is to be when finished. Next, obtain paper of suitable background color or color the entire sheet. Now the figures are ready to be sketched in. The figures should be drawn freehand on sheets of paper of similar size until they please the young artist. Care should be taken that the space be utilized in good design. Then the figures may be traced or sketched freehand onto the poster. To make a three-dimensional effect, cover the human figures with pieces of cloth of various textures and colors. Houses may be painted or covered with thin pieces of bark. Bark may also be used for the tree trunk and a piece of sponge for the foliage of the tree.



ACTIVITIES IN WOOD

TRANSPORTATION — AIRPLANES

By JEROME LEAVITT



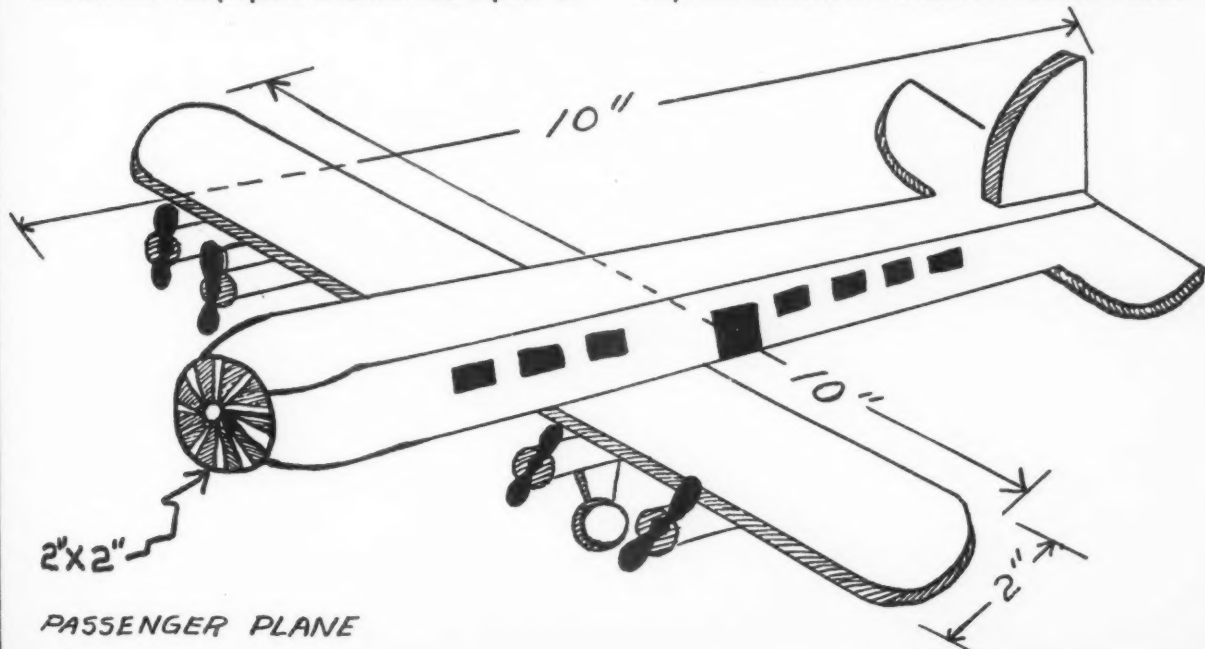
*TWO-SEATER
PLEASURE PLANE*

These planes are easy to construct if a hand saw, coping saw, knife, plane, ruler, hammer, sandpaper, glue, and nails are available.

The body of the two-seater pleasure plane is drawn on a piece of white pine or any soft wood 5" x 1 1/2" x 1 1/2". This piece is then cut out with a coping saw. The wing is drawn on a piece of wood 6" x 1 1/4" x 1 1/4". This is also cut out with a coping saw and carved to shape. Paper patterns of the proper proportions are made for the tail and wheel assemblies, cut out, traced on 1/2" wood, and then cut out. The propeller is carved from a piece of

wood 2" x 1 1/2" x 1/2". All parts are sandpapered, glued, and nailed together, then painted any bright color.

The passenger plane body is constructed from a piece of soft wood 10" x 2" x 2". All the corners are rounded with a plane as is the nose. The tail is brought to a flat point. The wing is about 10" x 2" x 1 1/4". The motors are cut from broomsticks. Patterns of the appropriate size are cut for propellers, tail and wheel assemblies, then cut out of wood. All parts are sandpapered carefully. The plane is finished in a similar manner to the two-seater except that the doors and windows are outlined in black.



PASSENGER PLANE

A WEED BOUQUET



Dip weed in
quart jars
filled with
paint.



Lay weeds on paper
until dry.



By YVONNE ALTMANN

The late fall is an excellent time to collect weeds and bring them into the classroom. They may be used after they have been dried to make a weed bouquet for mother's Christmas present.

In addition to several kinds of weeds, the following materials will be needed: tempera paint—dry or liquid, paint brushes, as many wide-mouthed jars as there are colors of paint, newspapers to cover the working area, and clay or plasticine.

Be sure that the paint is quite thick. Dip one weed into a jar of paint. Remove it and use a brush to cover areas missed in the dipping process. Dip as many weeds as desired. One bouquet may be composed of one color or several colors. Allow them to dry. Dip them again if you believe that the color is not brilliant enough. Allow the finished weeds to dry thoroughly.

Mold a small lump of clay and, while it is still wet, insert the ends of weeds into it. Let dry.

HELEN'S KATCINA DOLL

By VIRGINIA R. GRUNDY

stories AND programs

Helen Blake and her classmates in the third grade had been studying Indian life. For days and days they had told Indian tales of Pilgrim times, of good and warring Indians, of Hiawatha and his animal friends. They had drawn wigwams and canoes. In one corner of the classroom stood a large tepee, made of brown wrapping paper and decorated with sun, moon, and stars in reds and yellows—all the work of the class.

One afternoon they gave an Indian play. The boys wore gay headdresses of feathers and the girls (much to their delight) wore many strands of beads.

At the close of the play Miss Grayson, the teacher, read an interesting letter from her niece, a young lady who taught in an Indian mission school in faraway New Mexico.

"The Indian children whom we teach," wrote Miss Grayson's niece, "are different from the children in your class. They come from poor homes which have no furniture but a few dishes and rugs. The houses themselves are made of mud or clay, one house placed on top of another. The Indians use ladders to reach their homes. In each hut is a fireplace for cooking or for heating the pueblo, as the homes are called. The little girls who come to our school from such homes think the mission is next to Heaven. We do all we can to make them happy, but when they return to their homes they sometimes are dissatisfied.

"You see, the only ways the Indian parents have of making a livelihood are by raising corn, beans, and squash or by making pottery to sell to passing tourists during the season.

"We are trying to teach our Indian pupils some rules of cleanliness and health. It would amuse you to see us line the girls up and march them under a shower bath! When the girls enter the school they are very much in need

of a bath. But they soon learn to like our way of living.

"Some of them are good pupils. I wonder if your class would like to brighten their lives by making and sending our school some pretty scrapbooks?"

"Oh, yes! Do let's!" the children exclaimed. "May we begin tomorrow?"

"I think it would be lovely," agreed Miss Grayson. "Bring all the bright pictures you can clip from magazines. And if some of you wish to send dolls or other toys, I am sure the gifts would be appreciated."

Helen Blake thought all afternoon about the lonely little Indians who had so few toys and games. That afternoon, when she went home, she gathered together all her toys and made a large selection. In it were three storybooks, a set of small, flowered dishes, the beads she had worn in the Indian play, and, best of all, her Christmas doll.

"I shall miss you, Berengaria," she whispered to the doll. "But some little Indian girl will be happy to have you. I could send Hannah—she isn't so new—but Miss Grayson said the Indians like beauty."

When the class piled their offerings on the teacher's desk next morning Miss Grayson noticed Helen's lovely doll and gave Helen a special smile of approval. Helen's friends had brought dolls, too, but many of them were old and some would have to be mended.

"I wouldn't give my best doll, if I were you, Helen," said Mabel Irby, Helen's chum. "Those little Indians are glad to get any kind of toy; they have so little, you know."

"All the more reason for giving nice things," said Helen. "I wish I could send every one of them a new doll. Come on, let's start making the scrapbooks. I see we have lots of pretty pictures."

The third-grade room was a busy

place that day. By afternoon all the scrapbooks were ready. In a day or two more all the toys had been mended, and the box was promptly mailed.

Then the class waited impatiently for a letter from Miss Grayson's niece saying that the gifts had arrived safely.

In ten days the answer came—and how pleased the children were to hear of the happiness it had brought! Never before, so the teacher wrote, had the little Indians known such pleasure. In return, their teacher wrote, the Indian children were sending some cactus jelly, a big jar of piñon nuts, a pair of real moccasins, and some beautiful Pueblo pottery jars or ollas for the class to use in Indian plays.

The box arrived shortly, the gifts were loudly admired, and Miss Grayson's class was the envy of other grades that had not thought to make friends of western Indians. But most admired of all was a strange Indian doll sent to Helen Blake. It was the gift of little Pink Cloud, the child who had received Helen's doll.

"This is a kadcina doll," said Miss Grayson. "It is like the dolls the Indians use in a strange, religious, ceremonial dance. Each year they have this dance, set kadcina dolls in a circle, and sing and pray for rain. The kadcinas take the prayers of the Indians to the Great Spirit, so the Indians believe. This ceremony still takes place at the pueblos although the Indian children who attend American mission schools may learn that there are other ways to water crops by practicing irrigation and dry farming. After the ceremony, the dolls are given to the Indian children as toys. I know Helen is glad to get one."

"Oh, yes, I am," smiled Helen, letting her friends examine her gift. "Indians do return a kindness, don't they? I hope little Pink Cloud will enjoy my doll as much as I like Kadcina."

MR. BOOKMAN'S STREAMLINE SPECIAL

A PRIMARY PARTICIPATION PLAY FOR BOOK WEEK

By MARIAN K. WHITE

CHARACTERS: Mr. Bookman, Book Page, Clown, book characters, and Station Announcer.

STAGE SETTING: A railroad station with the name of your town printed across the top. Many children are laughing and talking while they wait for the train to arrive. The train is made up of small wagons decorated to look like railroad cars. The first one is the engine. The baggage car is covered with book jackets of the new books on the classroom reading table. Each of the other cars represents a book. Children in appropriate costumes dress like the book characters. The play committee for each book dramatization draws or paints the scenery on large pieces of newsprint pasted together and rolled on broomsticks. The dramatizations may be plays written by the children or informal dramatic play.

COSTUMES: Mr. Bookman wears a frock coat and a tall hat made of book jackets from the books used in the play. Book Page wears a skirt made to look like large books. The Clown wears the usual clown costume. Book characters are depicted in simple costumes which give an authentic air to the characterizations.

THE PLAY

(As the scene opens, the Station Announcer silences the crowd with the announcement of the train's arrival.)

Attention, everybody! Mr. Bookman's Streamline Special now arriving on track two, is loaded with good books, big books, little books, medium-sized books, sad books, funny books, pretty books—hundreds of books. Besides, the train has six cars with real people from real books. They will give some plays for you. Make way for Mr. Bookman and his Streamline Special!

(The people laugh and shout as the train pulls in, tooting its whistle and clanging its bell. On the front of the engine is the big red book, Choo-Choo by Virginia Lee Burton. The children on the train wave and shout greetings. Mr. Bookman steps down from the cab, takes off his hat, and bows.)

MR. BOOKMAN: Good afternoon, my friends. We are happy to visit your town on our Book Week tour of the country. There are so many books to show you. Now, here is my extra special book for you, *Choo-Choo*. *(Takes book off the engine, opens it, shows the pictures.)* Children, in this book there is an engineer named Jim. *(Jim steps out of the cab and bows.)* One day something very exciting happened to the little engine. What was that? Oh, you can find that out when you read the book. Oh, yes, there's a fireman, Oley, and a conductor, Archibald. *(They both come out, bow, and start to dance a jig. Clown runs out and watches the pair.)*

CLOWN: Why are they jiggling?

MR. B.: That's the way the book ends. *(Clown jigs with them.)* Now, girls and boys, we are going to play a book-guessing game. Each one of these cars represents a book. The people you see are characters from that book. Let's look at this first car. *(Goes to car which is decorated to represent Millions of Cats by Wanda Gag. The very old man and the very old woman are in the car with many, many cats.)*

Here are the characters for this first book. *(The characters get out of the car and stand in front of the audience.)* Do you know them? What book are they from? Sh-h-h! Don't tell if you know. These book characters want to give you a little play first. *(Whistle and bell sound. The book characters give their dramatization and the audience applauds.)*

MR. B.: How many know now what book it is? *(Chooses a child in the audience to guess.)* Book Page, bring the right book.

BOOK PAGE *(coming in holding up Millions of Cats):* That was an easy one, wasn't it?

MR. B.: *(laughing):* Anybody want a cat? *(Goes to next car decorated to represent Penny Whistle by Byerick Berry. Penny Whistle with his black hat is in the jungle blowing his whistle.)* Those who know these characters put

up your hands. Now keep your secret until after their play. *(Children in this car give their short playlet.)*

Come on, Book Page. Did they guess the right one?

B. P. *(comes in carrying the book):* Oh, I see Penny Whistle is an old friend of yours.

(Clown comes somersaulting in. He takes Penny Whistle's big black hat and his whistle. He dances about and plays the tune Penny Whistle learned from Little-yalla-bird. He and Book Page exit. Mr. Bookman goes on to the next car decorated to represent the book, The Painted Pig by Anne Morrow. Pita, Pedro, Pancho the Toy Maker, the Clown, the Painted Pig, and the Yellow Pig with blue circles on his back are in the car in a colorful Mexican background.)

MR. B.: How many know what book this car represents? Good! Let's see their little play. *(The characters give their play.)* Those who know the book now face the east.

B. P. *(coming in with the book):* That was an easy one, wasn't it?

C. *(whispering to the audience):* That clown is my twenty-fifth cousin!

MR. B. *(going to the next car where Boy, his Chinese family, and Ping are on a boat on the Yangtze River):* Do you know this book? They have another good play ready. *(This group gives dramatization.)* Did you guess right? *(Book Page brings in The Story About Ping.)*

MR. B. *(goes over to the car designed for Gabriel Churchkitten by Margot Austin. Gabriel with his thinking hat, Peter Trumpet, and Parson Pease Porridge walking in his sleep are in this car.):* Here's still another car. How many know this one? Now for their show. *(The children in the car stage their play. Book Page comes in with the book.)*

CLOWN: Isn't that Parson Pease Porridge the funniest fellow you ever saw?

MR. B. *(going over to the baggage car covered with book jackets of new*

(Continued on page 44)

POEMS FOR NOVEMBER

BOOKS

When I read a book I know
Far-off lands of long ago.
Shining turrets in the sun,
Castles where slow rivers run,
Knights and ladies grave or gay;
Forests where the wild deer play;
Music from the lute's clear throat,
Romance sweet in every note;
Gypsy caravans that travel
Ribbioned roads whose lengths unravel
To horizons blue and strange,
Over dell and mountain range.
I am not myself at all
When smooth, printed pages call:
I am one with those I find
In the archways of my mind.
Far away and fun to be,
I am anyone but Me!

—Eleanor Alletta Chaffee

GRANDMA'S TEAKETTLE

At Grandma's house we have to heat
Our water, night or day.
Without a heater in the house
There is no other way.

For baths and laundry it's a chore,
But there is one nice thing—
When the water starts to boil,
The kettle starts to sing!

—Muriel Schulz

THANKSGIVING DINNER

Laying the tablecloth on with care,
And setting a place for everyone there,
Grandpa and Grandma and Sister Sue,
And Mother and Dad and me and you.

Counting out napkins so snowy white,
Polishing silver till shiny bright,
Getting the biggest platter down,
For the roasting turkey, crisp and brown.

Finding the plates for the pumpkin pie
(They're up on a shelf that's ever so
high),
A dish for the jelly so bright and red,
A bowl for the gravy, a plate for bread.

It's dinner time before you know.

Where did Thanksgiving morning go?
Helping get dinner is just like play
When you're doing it on Thanksgiving
Day.

—Marian Kennedy

THE FACTORY

The factory stands on a bluff—
The climbing freight trains go hoot! go
chuff!

The factory walls spread broad and red
beneath the blue sky overhead.

The smokestack climbs and ends in a
puff—
once it has risen high enough.

—James Steel Smith

PUMPKIN PIE

The pumpkin in the old barn lot
Said, "It's a shame I've been forgot
Because I wanted to be seen
With grinning face for Halloween."

But when Thanksgiving day came by
You should have seen the pumpkin pie
All big and sweet and golden yellow,
Made from that forgotten fellow.

And right on top it had a face
With eyes and nose and mouth in place,
That big old pumpkin then just laughed
And we ate all his photograph.

—Anne Murry Movius

WEATHER REPORT

Here's the weather man's report:
"I'm sending you a rainy day:

A flashy, splashy,
Spilly, chilly,
Rumbly, grumbly, grimly gray,
Slippy, drippy,
Tricky, dreary,
Temperamental, teary day."

You cannot down us, weather man,
By sending us a rainy day:
A cozy, dozy,
Nookish, bookish,
Rain-on-roofish kind of day;
A stay-insidish,

Hobby-ridish,
Pop-corn, ciderish sort of day.

—Beatrice Loveland

THANKFUL

Thankful? Yes, for many things.
When I start to count
All my thankfuls one by one,
How they mount and mount.

Thankful for my pleasant home,
For my family,
Thankful for my many friends,
Our land of liberty!

Thankful for a chance to learn,
For my strength and health.
Thankful that, though I am small,
I have all this wealth.

—Harriette Wilbur

HAIR CUT

Clippety, clop, clippety clop—
I'm riding my horse to the barber shop.

Clippety, clippety—fast as a rocket!
I've half-of-a-dollar right here in my
pocket.

Yes, sir, a haircut; the best one in stock:
Short in the back—but leave a forelock.

Up my neck and around my ears,
Z-Z-Zzzzzzz go the clippers, Snip! go
the shears.

There—it is finished: I look like a
dandy—
And I have a nickel left over for candy.
—Marion Doyle

THE LITTLE PILGRIMS

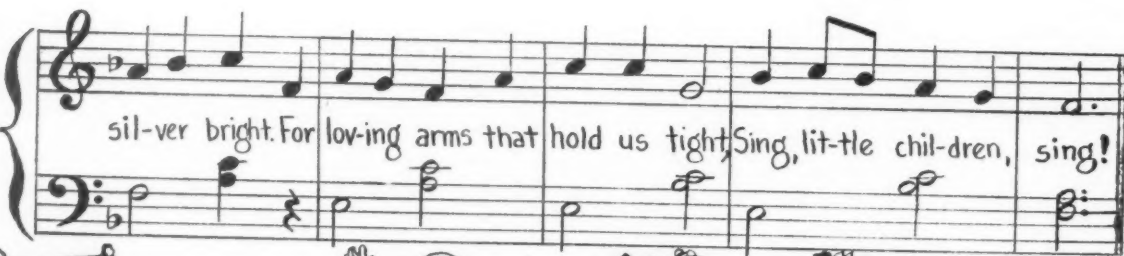
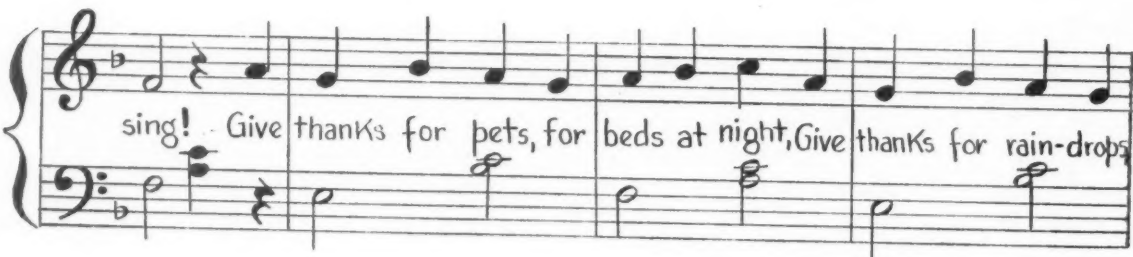
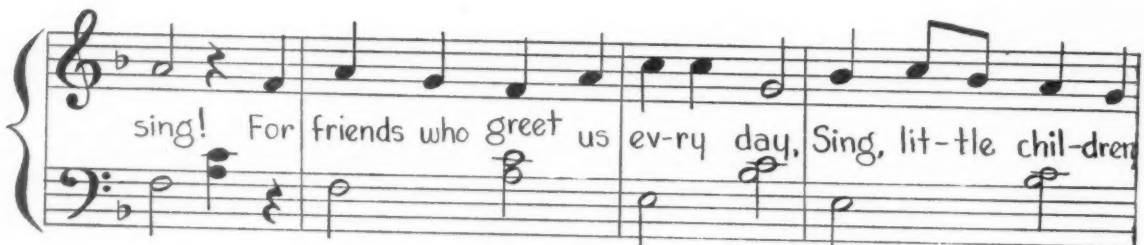
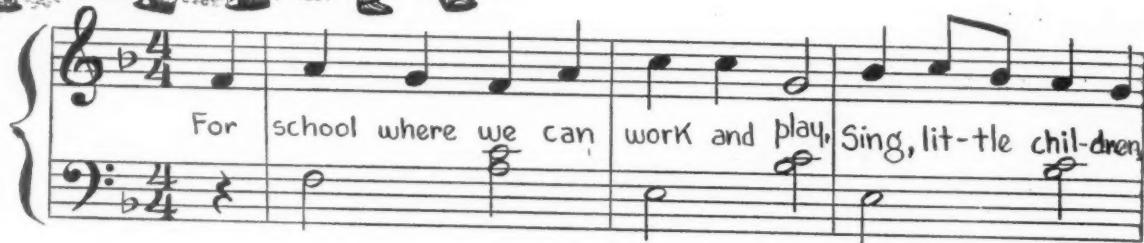
The little Pilgrims were most sedate.
They weren't allowed to run and play
And act like children do today;
But when the great Thanksgiving Day
came,
And tables were spread with goodies and
game,
I'm sure the little Pilgrims ate
Turkey and cranberry sauce and pie,
And far too much, the same as I!

—Ida Tyson Wagner



Sing for Thanksgiving

words and music
by
J. Lilian Vandevere



FAMOUS AMERICAN POETS

LITERATURE FOR INTERMEDIATE AND UPPER GRADES

By AMY SCHARF

INTRODUCTION

The purpose of learning about famous American poets is not only to familiarize the children with particular selections and particular poets, but also to give them a broad overview of this phase of their cultural heritage. Further, it is to be hoped that such a study will stimulate the interest of the children in learning more about the poetry and poets of their country.

In addition, the teacher can at this time present the idea of poetry as a leisure pursuit, just as much as are music, art, and the reading of books and stories leisuretime activities.

MOTIVATION

In order not to further prejudice young minds which may already consider poetry "sissy stuff" or "high-brow," the teacher should try to lead into the unit by catching the interest of the class subtly, rather than just presenting them with the idea of learning about American poets. Such a "lead in" may be done in several ways, one of which may be similar to the example given here.

The teacher may write a seasonal verse (by an American poet) on the blackboard. She should try to choose a verse that has a strong rhythm pattern and vivid, colorful language that will appeal to children.

Then the teacher may pose a question such as, "Are many poems written about the seasons?" Naturally, the answer is "yes." Then she may say, "Why do you think that poetry is written? Does it have any advantages over other types of writing?"

PRELIMINARY PROCEDURE

Now the teacher has an opening for a discussion of what poetry is, how the essence of a single thought or the sense of an event may be distilled into a few lines, and so on. She can lead this into a consideration of rhythm in poetry—how rhythm emphasizes the thought and makes it more easily remembered,

and other points that the teacher considers salient. If the children have not had much experience in learning about poetry, the teacher can make clear at this point that it is the rhythm pattern not the rhyme scheme which determines a poem.

The teacher should demonstrate how different rhythms are suitable for different thoughts. This can be done by comparing poems—Carl Sandburg's "Jazz Fantasia" with Ralph Waldo Emerson's "The Mountain and the Squirrel," for example. Teacher and class should compare several poems (by American poets, naturally) for the different rhythm patterns.

Word values should be considered. What particularly vivid descriptive words and phrases are used? Why are they used? How does repetition affect a poem? Are some of the words peculiarly "Americana"?

All this is an introduction to studying American poets. This preliminary study (and more of it and in greater detail than we have space for here) should be made because it is inconceivable that children can appreciate the poetry of American poets unless they have some background of what poetry is and what makes a poem. Of course, if the children have had an extensive poetic background, the teacher can concentrate on word values in relation to things American and rhythms and modes developed in our American poetry.

POETS

There are many American poets who might be considered. In order to give a broader overview of poetry in America, we suggest that those representing the different periods of American life be studied. The following is a suggested list along with suitable poems for the children to study.

Ralph Waldo Emerson
"The Mountain and the Squirrel"
"The Snow Storm"
Henry Thoreau
"My Prayer"

William Cullen Bryant
"The Yellow Violet"
"The Return of the Birds"
Emily Dickinson
"Chartless"
"Indian Summer"
Edgar Allan Poe
"The Bells"
"Eldorado"
James Russell Lowell
"June"
John Greenleaf Whittier
"The Barefoot Boy"
"Barbara Frietchie"
Walt Whitman
"The Commonplace"
"Give Me the Splendid, Silent Sun"
Henry Wadsworth Longfellow
"The Village Blacksmith"
"The Arrow and the Song"
Oliver Wendell Holmes
"The Ballad of the Oysterman"
"The Height of the Ridiculous"
Paul Laurence Dunbar
"Song of Summer"
Amy Lowell
"A Tulip Garden"
Eugene Field
"The Duel"
"Little Boy Blue"
Vachel Lindsay
"The Little Turtle"
"The Moon's the North Wind's Cooky"
Carl Sandburg
"Fog"
"Jazz Fantasia"
Edna St. Vincent Millay
"Travel"
"God's World"
Dorothy Aldis
"Whistles"
"Brooms"

PROCEDURE

Then the teacher must consider just how these poets and their poems will be studied. We suggest that aside from learning about the poems themselves, emphasis be placed on the lives of the people who wrote them. We do not nec-

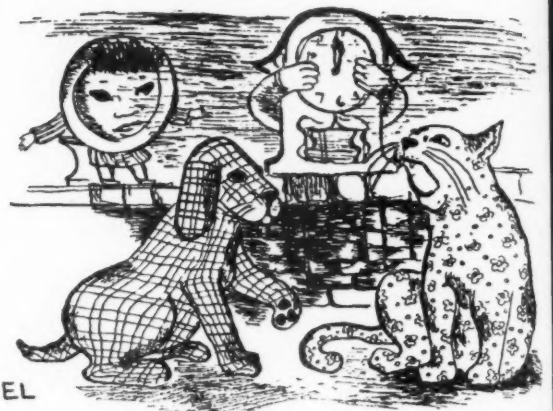
(Continued on page 47)

art
AND
music
literature

CHARACTER SKETCHES



THE MOUNTAIN
AND THE SQUIRREL
Ralph Waldo Emerson



THE DUEL
Eugene Field



BROOMS
Dorothy Aldis



THE VILLAGE BLACKSMITH
Henry Wadsworth Longfellow



BARBARA FRIETCHIE
John Greenleaf Whittier



GIVE ME THE SPLENDID
SILENT SUN
Walt Whitman

Handwritten signature



EUGENE FIELD

It is an interesting fact that some of the writers whom we remember for their works for boys and girls did not start out to become such authors at all. We remember that Lewis Carroll was a famous mathematician and that most of his books deal with complicated problems in calculation. Eugene Field is another writer who is best remembered for his poems for children although he spent most of his life as a columnist for a newspaper.

Eugene Field was born in 1850—September 2. For a long time he thought that he was born on a different date but it was finally established that September 2 was his proper birthday. At an early age he left his St. Louis, Missouri, birthplace to live in New England where he grew to manhood. He attended several colleges including the University of Missouri but he preferred writing to study. His best opportunity appeared to be newspaper work so he associated himself with

several newspapers—all in the Middle West. Finally he went to Chicago where he worked on another newspaper before becoming associated, finally, with *The Chicago Daily News*. It was beginning at this time that Eugene Field gained his reputation as a columnist and as a writer of verse.

Field conducted a humorous column entitled "Sharps and Flats." We might note in passing that a column bearing this name continues to be a feature of *The Chicago Daily News* to this day. Some of his poems for children appeared in this column. In addition Field published several books, among them *Love-Songs of Childhood*, *Poems of Childhood*, and *Echoes From the Sabine Farm*. This last is a collection of translations of the poems of the Latin poet, Horace, on which Field collaborated with his brother.

Among Eugene Field's best-known poems for children are: "The Sugar-Plum Tree," "Little Boy Blue," and "The Duel."

MAKING DESIGNS AND PRINTS ON TEXTILES

AN ART AND CRAFT ACTIVITY

Textile printing, really, is not one craft but many. For the smallest children as well as the most advanced art students, there is some phase of this broad topic which will interest them and still be within the range of their abilities.

Before going into a description of the various processes, and before attempting any textile designing and printing, something of the purpose of textile design, its limitations, and its possibilities should be understood.

THE PURPOSE OF TEXTILE DESIGN

If the class is to embark on a program of textile designing and printing, attention needs to be focused, first of all, on the various uses to which textiles are put. A list might be made: clothing (house frocks, sports clothes, summer play clothes, formals, aprons, men's shirts, handkerchiefs, and the like); draperies (including wall hangings); napery (tablecloths, place mats, etc.); furniture coverings; and miscellaneous items (book covers, bags, and so on). Examples of these items should be brought into the classroom for inspection and display. Of course, not every item can be shown by example; a search through magazines, however, may reveal pictures of many of them.

TEXTURES

Next in importance after a consideration of the purpose of textiles is their texture. Not all materials are of the same weight, weave, and degree of smoothness. The basic fabrics are cotton, wool, silk, linen, rayon, and nylon. However these materials come in so many weaves and finishes that it is impossible to list them here. Examples of materials should be brought into the classroom and studied for texture.

CORRELATION

Now come three important points: the correlation of (1) use with texture, (2) design with use, and (3) design with texture. In other words these questions might be asked: Will this texture be suitable for this purpose? As, for example: monk's cloth for a man's shirt. What kind of design is suitable for the item to be decorated? That of a hand-

kerchief differs from that of curtains, drapes, or place mats. Will this design reproduce well on this type of material? A small, stick print may not look well on a heavy, coarse material.

Once these points have been brought out, the children can give attention to a further consideration: the suitability of a specific design (which does fit the general use and texture) in the aesthetic pattern of its use. For example, will this drapery design look well in the room and at the window for which it will be used? Will these colors be suitable for a dress for me? And so on.

All these considerations are most important but this last especially will need a background of techniques and methods. The various methods of designing and printing on textiles are outlined on pages 39 and 40. However, there are some hints which will be helpful in utilizing these methods.

METHODS OF TEXTILE PRINTING

These are the basic methods: stenciling, block printing, hand painting, batik and tie dyeing, crayon, and albumen. There are several variations of each. Stenciling may be done with paints, ink, cloth dyes and a brush or it may be done by means of spattering. There are many types of block prints: linoleum, potato, sticks.

In addition to the usual batik method, this simple one for children might be employed: a mixture of mucilage and powdered chalk can be painted on the material before submersion in the dye. When the cloth is dry, the mixture may be washed off under a faucet.

Albumen is merely a method whereby ordinary tempera paints may be used for textile printing. A brushful of a mixture of the white of an egg and a fourth teaspoon of vinegar is added to the tempera (a small amount) which is to be used.

Older children may want to use oil paints for their work. If so, these should be thinned with a mixture of five parts turpentine, two parts vinegar, and one part oil of wintergreen.

Now, to make colors permanent, the

methods employed will depend upon materials used in printing. Crayon designs can be made permanent by placing the material wrong side up on a piece of blotting paper, putting a piece of blotting paper over the material, and ironing with a hot iron. If tempera have been used, merely press the back of the material with a hot iron. Oil can be fixed by covering the design with a damp cloth and then applying a hot iron. Even waterproof inks need to be steamed before they can be considered permanent for textile purposes.

Now, in addition to the paints and inks described above, textile or printers' inks, cloth dyes (the type which requires no boiling), and batik dyes may be used.

Some final hints on working are: (1) In stenciling with a brush, hold it upright. The stencil paper should be heavy, waxed paper or lightweight cardboard. There should only be a small area of paper left after the stencil has been cut; otherwise the designs will be much too far apart.

(2) Potato blocks should be kept in water when not in use. Otherwise they will shrink.

HINTS ON DESIGN

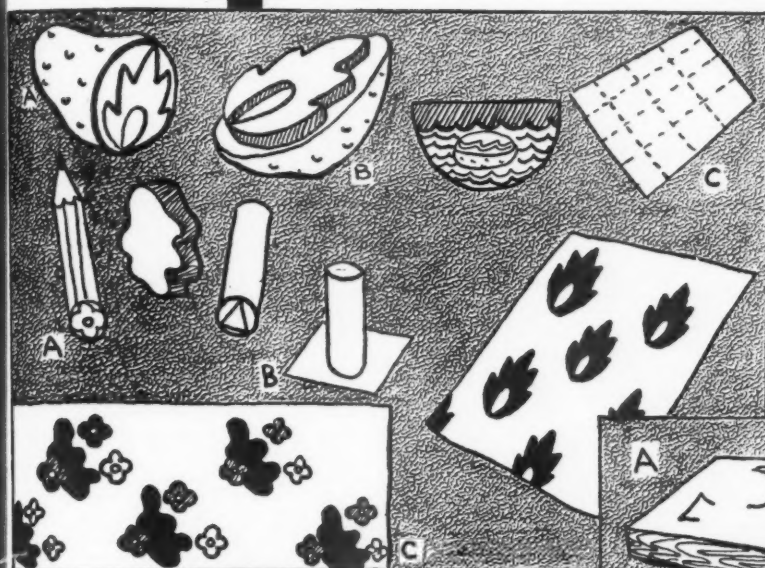
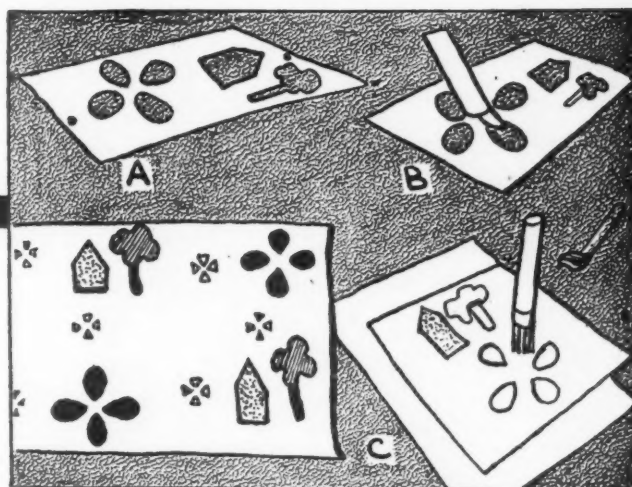
All during a project in which textiles are to be printed, the children involved will be studying various types of design and their suitability as described before. Now, knowing something about the various techniques, they can choose the one most suitable for their purpose: the one which will permit them to use the design most appropriate to the texture, function, and beauty of the finished piece. All during the project, too, they have been studying textile designs from an art standpoint. It is most important that the beauty of the design, in its function, be given first consideration.

It will be noticed that geometric patterns are usually given prominence. Most modern textile designers feel that non-objective representations are better than realistic patterns. Stylized designs, too,

(Continued on page 47)

METHODS OF TEXTILE PRINTING

STENCILING: A. Draw design on waxed or heavy paper with a wax finish. If the design is of more than two colors or very intricate, use more than one stencil or cut small register holes that may be used as part of the design or draw chalk lines on the cloth. B. Cut stencil with a sharp knife. C. Fill in stencil using a paint brush held upright. Be careful not to overload brush with paint (it will run on the cloth). A piece of glass is very good for mixing paint.

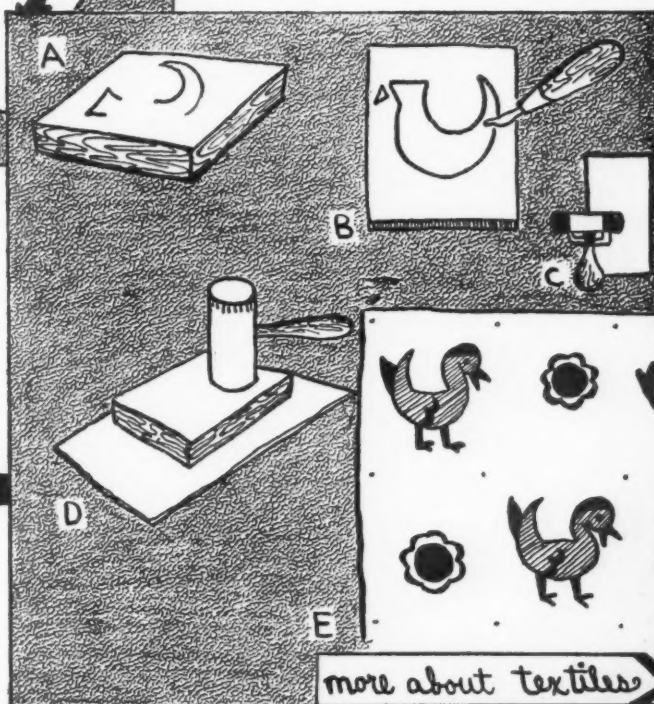


POTATO BLOCKS: A. Draw design on flat side of a cut potato. B. Cut design in raised relief. C. Draw chalk guidelines on cloth before printing.

STICK PRINTING: A. The ends of pencils, odd-shaped sticks or those of unusual natural shapes. B. Print by placing flat design on cloth. C. For an interesting effect use a cut design on a pencil in one color with a larger stick of interesting natural design.

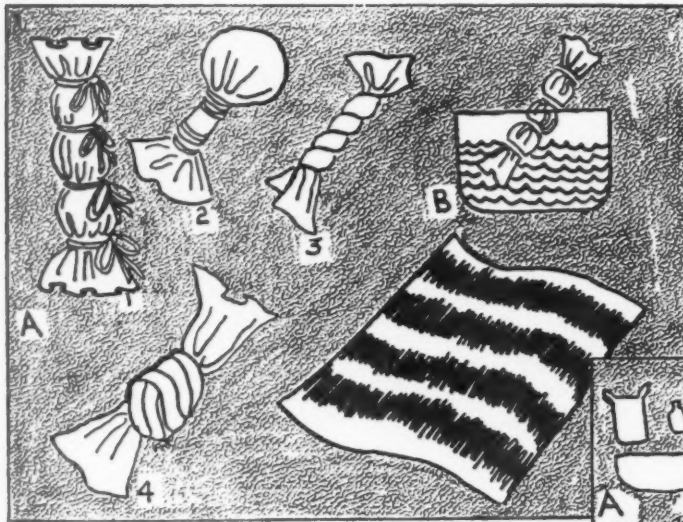


LINOLEUM BLOCKS: A. Draw design on linoleum block. You may ink design to keep it from rubbing off. B. Cut design. Cut a different block for each color to be used. C. Roll ink on glass using roller or brayer. Then ink block. D. A wooden mallet may be used in printing. If the block is very large, you may use your feet for additional weight. E. Register either by making ends of block (at corners) with chalk or by drawing fine chalk lines on the cloth to be printed.



more about textiles

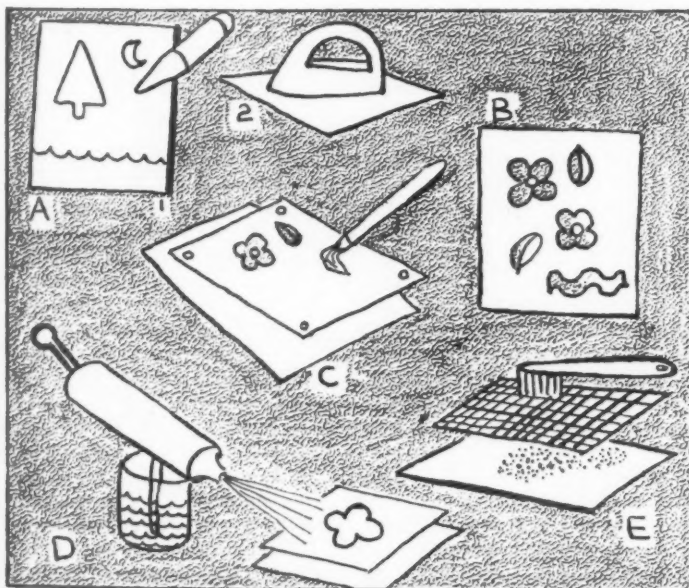
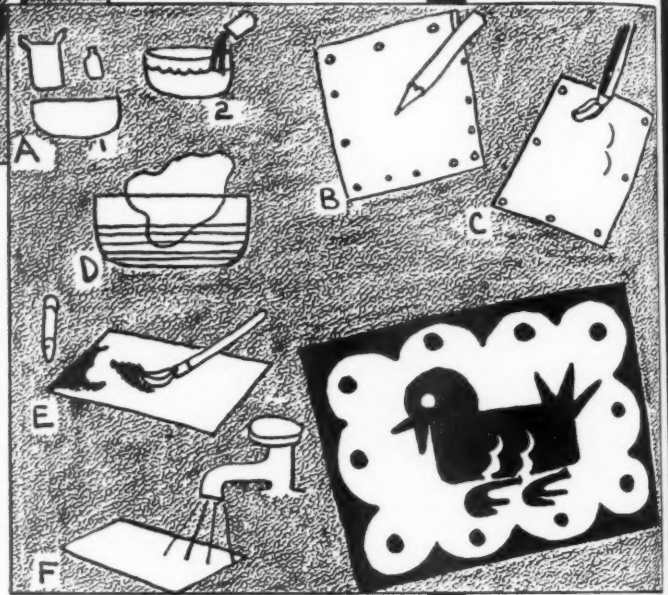
METHODS OF TEXTILE PRINTING



TIE DYEING: A. Different methods of tying cloth to achieve unusual effects in dyeing: 1. Tie at points with string. 2. Insert marble at top end and tie with string. 3. Twist cloth and tie. 4. Knotted cloth.

B. Dip material into dye bath. Untie when dry.

BATIK WORK: A. 1. Add whiting to a small bottle of mucilage to make a thin paste. 2. Powdered tempera paint in any color may be added if desired. B. Tack material to board and draw design lightly with chalk or pencil. C. Paint over design with the whiting solution on the parts to remain white. D. Dip into a dye bath of the desired color. E. Small areas may be crayoned and the dye then painted on the fabric. F. Wash the design with running water.



CRAYON PAINTING: A. 1. Draw design on cloth with crayon. 2. Press on wrong side of cloth. B. If the material is transparent, draw design on a blotter for hand painting. C. Place material over blotter in order to absorb excess paint and to help keep paint from running on the material. D. When using a stencil, spraying through stencil openings will give an interesting effect. E. Spattering with a tooth brush and screen is another way of achieving a different texture.

AUDIO-VISUAL AIDS



SOCIAL STUDIES — GRADES 4 and 5

Since geography as such is a definite part of the social-studies curriculum at this level, two of the most powerful visual aids are globes and maps. The use of these two devices is somewhat like that of the dictionary: one never knows how much information can be obtained until one has practiced using it and familiarized oneself with it. The more familiar we become with maps and globes the more information can be gleaned from them and the easier will be the using of them.

The first question which arises is, shall we begin with the globe or the map? This will depend upon the previous experiences of the class and the course of study being followed. For example, if the first unit is the world in the universe or some variation of this topic, the globe should be investigated first. However, if the class must plunge directly into a local state unit and from that into a consideration of the United States, learning about flat map reading will probably be more satisfactory.

Before going further it should be said that globe-to-map experience will provide the best background for children and it is on this basis that we shall continue our discussion.

To introduce the idea of the globe, the teacher might relate the world to the rest of the planets. Next the class might observe, if possible, the contour of the earth by gazing at the horizon and watching such things as automobiles come into view. Then perhaps a brief explanation of the flatness of the earth at the poles and the bulge at the equator is in order. But this can become dull, so the wise teacher will permit the children to pick out places on the globe, to trace air routes, and the like. Air flights which reach national prominence might be pointed out. In this way the children will look upon the globe as something which can be put to general and ordinary use.

Next land masses, the temperature zones, and water areas should be inspected on the globe.

Finally the children should learn that globes give us a truer picture of the world than flat maps and that flat maps are merely projections of the round areas on flat surfaces.

A great deal for immediate application can be learned from an inspection and study of flat maps. Depending upon previous experience, children can be introduced to flat maps in a variety of ways. A map of the neighborhood might be drawn and the directions — north, east, south, and west — noted. If the children have an opportunity to see a map of the entire community (such as are usually hung in city halls, police stations, and the like) they can identify their own streets, the buildings they know, and the like. Perhaps they can even make a map of a certain portion of the community.

Road maps are excellent for many reasons: they are easily available; they are large; they have a wealth of information about points of interest, small villages, distances, sizes of cities, and the like; rivers, canals, and lakes are marked. Care must be taken so that beginning users of maps are not confused by all these facts. If the children plan an imaginary trip within the state they can decide upon a destination, intermediate stops, routes to be followed, and so on. Then they can use the road map in taking the trip. This will focus attention upon specific points and serve better to familiarize them with the use of these maps.

If the class is really inexperienced in map reading, the teacher might make use of outline maps of, let us say, the United States. Then by correlation with the globe the children can identify the oceans, the countries north and south of our borders, the Great Lakes, etc.

(Continued on page 44)

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MARYLAND

(Continued from page 12)

phases of industry and manufacturing may be made. Perhaps the class would like to make models of some of the historic buildings of Maryland—even the general outlay of the United States Naval Academy at Annapolis.

Art activities can be especially inspired by designs taken from the study—oysters, fish, birds, wild fowl, sheep, Indian corn, wheat and many others may all be considered from the standpoint of design—see illustrations utilizing such designs on page 14.

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WINTER SLEEP

(Continued from page 15)

with which they are already familiar, they might cut freehand outlines of animals which have been displayed in picture form during the unit. (See page 16.)

Clay models of the animals might be made. The September 1947 issue of *Junior Arts and Activities* contains an outline showing how to begin simple modeling with small children.

APPRECIATIONS

Throughout the unit the children should be developing an increasing love of nature. Together with that, and as a part of it, should be an awareness of the marvelous order and plan by which animals adapt themselves to their environment. Older children might be considering the contrast between the animals and man: man can change his environment (e.g., wear warm clothes in winter, heat homes, etc.) while the animals must rely solely upon nature.

To increase children's awareness of beauty, the snail's shell, the markings on the fur of animals, the wings of the butterfly should be studied.

STORIES TO READ OR TELL

Beauchamp, et al.: *Science Stories*, Books I, II, and III, "Curriculum Foundation" Series (New York: Scott, Foresman, 1939)

Gall: *Ringtail* (New York: Oxford University Press, 1933)

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

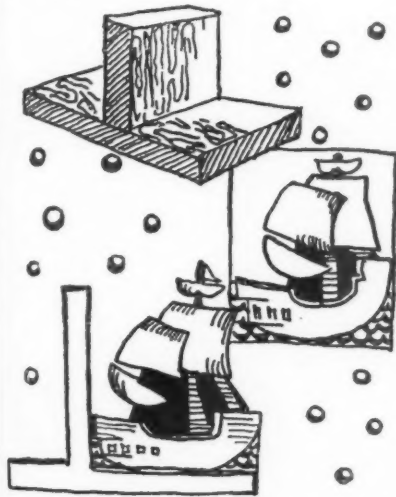
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THANKSGIVING THEME FOR BOOK ENDS

Saw the bases and two sides from an apple or orange crate. From one of the sides, which are thinner than the base, cut out the simple Mayflower figure as illustrated. (The figure may first be traced on the board.) Do the same, using the same size figure, with the upright for the other book end.

Sandpaper the figures and then nail or screw (screws are best) them to the bases of the crate.



Paint the figures any color desired. If enamel paints are not available, the book ends may be painted with water colors and then varnished.

Instead of using the Mayflower design as shown on this page, you may wish to use a simple figure of a Pilgrim man, a log cabin, a turkey, an Indian figure, and so on.

—Betty-Anne Gray

UTILIZING CLOTHESPIN IN THE CLASSROOM

When I saw the grocer slipping his huge bargain posters into snap clothespins which had been hung on a wire, it seemed to me to be a good idea for the classroom.

A wire, fastened across the front of the room would provide ample space for hanging charts. You might prefer to remove the clothespins when they are not in use, although they are not conspicuous.

Even if you have a chart holder of the easel or suspension type, the snap clothespins on a wire will serve to display additional work, as for an exhibit.

—Irma Dovey

HOBBYISTS CAN INSPIRE CLASSES

Art and handicraft classes often become infected with a "what's the good of it" attitude toward their activities. A good antidote can be administered in the guise of informal talks by hobbyists who are usually eager to discuss and show the creations that occupy their leisure moments.

The hobbies they have need not be in the field of the projects currently occupying the class's time. It is effective for the children to see that people whom they admire find it worth-while to master a craft for the absorbing interest and satisfaction it gives them, aside from any commercial possibilities the hobby may offer.

As examples of what hobbyists have to give the classes, I know of talks and displays of hobby material given by such divergent hobbyists as a puppet maker, a telescope builder, a rag doll artist, and a whittler who creates a variety of objects from knots removed from wood.

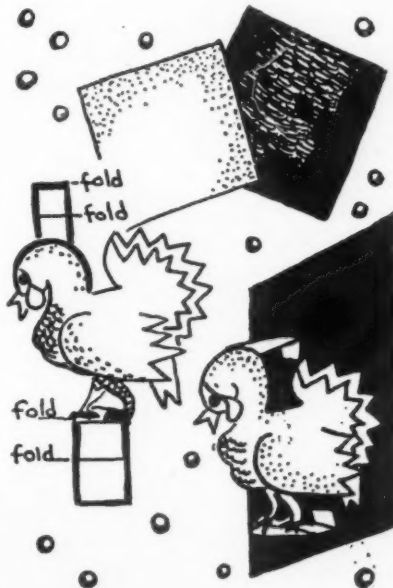
—Mabel C. Olson

THREE-DIMENSIONAL ART PROJECT

In my sixth- and seventh-grade art classes I used the following project. The work which the children produced was very good, and in addition, it proved to be a fine study in color and balance.

I gave each student a sheet of black construction paper and a sheet of white, each 9" x 12".

On the white paper they drew and colored with crayons (although another medium, such as show-card paint, may be used) objects which appealed to them. Each child was instructed to keep all of the objects in the same theme. For example, if a turkey was drawn, the Thanksgiving theme should prevail; if a ship was drawn, the explorer's theme should prevail, and so on. Each object had two or more tabs on it.



Then the objects were cut out, care being taken to cut the tabs also. After the objects were cut out they were mounted by the tabs on the black construction paper. Great attention was given to the spacing of the objects on the black paper in order to give balance and harmonize the colors.

The finished picture was mounted on a piece of lightweight cardboard.

If desired, the children can paint or crayon (depending upon the medium used for coloring the pictures) the titles of the pictures and their names directly on the black construction paper. If this is done, the title and "by-line" space must also be figured in when working out the arrangement of the picture.

—Ruth T. Snyder

A ROLY-POLY FIGURE

The materials required to make these clever figures are: light bulbs, newspaper, paste, tempera paint, and shellac.



Tear the strips of newspaper 2" in width. Paste these strips of paper, layer by layer, around the light bulb, making the bottom of the bulb very round and fat. If you want the figure to stand, make it almost flat at the bottom—this can be done by adding layers of paper and shaping them. From the neck of the bulb, shape the face and the arms.

When the work is sufficiently dry, paint it in the desired colors and then shellac. One coat of shellac is sufficient.

These figures have a variety of uses. They may be used to hold place cards, they may be dressed as Santa Clauses, they may be strung across a wire (put the wire through the very top) as a classroom decoration, they may even be used in sandtable scenes (use small bulbs for this purpose), or in a diorama.

—Mary M. Poberezec

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ELECTRICITY

(Continued from page 19)

oping that, while our scientists are giving us greater means of material enrichment we, on our part, are not learning as quickly how to use them to our own best advantage. While we have learned to think scientifically we have not made corresponding progress in thinking toward the intelligent use of science in daily living.

If these ideas are presented to the children during the course of the unit, the term "daily living" should be investigated.

Children should learn that the electric light, for example, makes studying easier, reading for enjoyment much simpler, and so on. If power can be produced so simply, then men need not work as hard. If they need not work as hard they will have more time and energy for leisure activities. What kind of activities will these be?

Then there is the consideration of the inspiration to be derived from the lives of the scientists who have developed the use of electricity. What characteristics did they possess? Do all of us have some of these characteristics? And so on. In this fashion the children can be encouraged to develop their powers of understanding and to have an appreciation of human values.

Finally, the oldest children might consider their definition of beauty and what makes things beautiful. As we have said, some artists have found beauty in the design of industrial establishments, power lines, and other features of the industrial age. The children should be encouraged to observe and see if they cannot see a similar beauty in line and form.

AUDIO-VISUAL AIDS

(Continued from page 41)

Next a map with state divisions and rivers should be presented.

Now the children may point out those features which they know: other states, cities, lakes, mountains.

Because children in grade four are still concerned with the effects of environment upon the lives of people, they are interested in mountains, deserts, jungles, and so on. For showing these quickly and for locating such regions with ease, relief maps or those on which elevations are marked with color shadings are necessary. Of course, the former are so preferred if it is possible to secure them. The teacher might also point out to the children how mountains are marked on a regular map.

PROJECT MATERIAL

(Continued from page 3)

are several charts which might be made: an historical chart showing the development of the use of electricity, a chart showing how electric power is generated, a chart showing the principles of electricity, a diagram of the steps involved in bringing electricity into our homes.

"Electricity in Design" (page 21) is a genuine art project. It may be used independently of the unit with excellent results. One of the best features of such a project is that it directs the attention of the pupils to the beauties around them in daily life. Just as interesting a set of designs might be worked out from an inspection of a coal mine, a railroad, a visit to a telephone exchange, etc.

If a smattering of material on electricity is to be included in the science program for a specific grade and no large unit on the subject can be undertaken, the experiments on page 22 may fill the need. They are fairly comprehensive and will give pupils an idea of the principles of electricity in a way which they can understand without recourse to long and detailed explanations.

MR. BOOKMAN

(Continued from page 32)

books): Can you guess what is in this baggage car? Of course, I've already told you that I'd brought you many good books. Here they are. (*Children dressed like these new books come out: The Golden Stallion by Waldeck, Whitey and Jinglebob by Rounds, Tea Party in Plumpudding Street by Maloy, Benjamin Busybody by Beim, Little Dance Boy by DeHuff, and Oley the Sea Monster by Ets.*

One by one, each of the children dressed like a character in the book represented steps out, holds up the new book, and tells briefly about it. He then places it on the reading table. The children can make their own reviews.)

MR. B.: Now, children, it is time we were off for the next town. Perhaps we can make a tour next Book Week.

CLOWN: You will have lots of fun reading those books. We hope you like the plays we gave. Good-bye.

(All the children take their places in the train. The conductor calls: "All Aboard!" The whistle blows, the bell clangs, and the brakes creak as the train pulls out. All of the children wave and shout, "Good-bye." Curtain.)

YOUR BOOKSHELF



The cover illustration for *This Is Russia* which is reviewed on this page.

For upper-grade children, *This Is Russia* by Irina Aleksander can certainly be recommended. It is a history of Russia from the pre-Viking period to the present. It includes many features of the way of life in modern Russia. In addition to its historical data, *This Is Russia* presents a clear-cut picture of the geography of Russia and clears up many points about the extent of the country, points which even adults may have previously found confusing.

Also on the credit side are good organization, careful and objective presentation, excellent illustrations (by Andrei Hudiakoff), and a not-too-difficult text. In order, we suppose, to keep the book to a reasonable size the type used is smaller than that frequently found in, for example, fiction works for this age group.

(David McKay Co., Washington Square, Philadelphia—\$3.00)

One of the latest of the "Little Golden Books" series is *The Saggy Baggy Elephant* by K. and B. Jackson with illustrations by Gustav Tenggren.

The little elephant calls himself Sooki but the parrot thinks he should be called Saggy Baggy because his skin fits so loosely. Sooki is very unhappy about his loose skin and tries various methods to make himself sleek—with no success. Finally, with the help of a herd of elephants he learns that, for an elephant, he has a lovely skin.

This is a book for youngest readers and for teachers and parents to read to little children.

(Simon and Schuster, Inc., 1230 Avenue of the Americas, New York 20—25c)

Racing the Red Sail by Alice Geer Kelsey is a collection of stories about children in present-day Greece and the Aegean Islands. It takes its title from the first story in the book. Mrs. Kelsey

gathered the material for her latest work while on duty in Greece with UNRRA. This fact gives the book new meaning since the settings and occurrences are definitely postwar.

Mrs. Kelsey has a rare gift for storytelling and for simplicity of style. This is evidenced in all of the stories in this book. Some are fragmentary; but all reveal some phase of life, some activity of the people, some quality or feeling based on keen observation and sympathetic understanding.

(Longmans, Green and Co., 55 Fifth Ave., New York 3—\$2.00)

Written especially for girls from five to eight (although it must be read to the younger ones) *The Double Birthday Present* by Mabel Leigh Hunt tells the story of what happens to Sophie and Susie Gooding when they receive a special birthday gift. The little Quaker girls are twins and it is only natural that they should receive a birthday gift from their grandfather (a furniture maker) suitable to their unusual status. The important part of the story describes how Sophie (who had a dimple in her cheek) and Susie (who didn't) reacted to their gift—they quarreled—and how they finally solved their problems with the help of Mother and Grandfather Gooding.

The simple illustrations by Elinore Blaisdell are a departure from her usual style. They fit the text beautifully.

(J. B. Lippincott Co., E. Washington Square, Philadelphia—\$1.50)

Older boys particularly will find *Prairie Colt* by Stephen Holt full of excitement and action. Leif Olson and his father, Big Chris, have an implement agency in a small western town, but business is poor. Leif's problem is to help his father save the agency. He hits upon the plan of raising a colt to race in the Stockman's Race knowing that

the winner will be sold at a high price for breeding purposes.

His first problem is to get a colt. This he does by cancelling a bad debt of one of his father's customers in exchange for a mare. The mare foals two colts—Rainbow, a perfect gentleman, and Big Red, the clown. Thereafter things begin to happen. Most important of these is that Big Red is lost and it takes a long time and many hair-raising adventures to find him.

The day of the big race arrives and Leif prepares to run Big Red in spite of the fact that the horse has bear scratches and is suffering from the after effects of a swim in an icy mountain lake. Needless to say, Big Red wins the race.

All things are ironed out smoothly and the story has a surprise ending.

(Longmans, Green and Co., 55 Fifth Ave., New York 3—\$2.25)

First printed in 1931. *My Caravan* by Eulalie Osgood Grover now appears in a new binding and slightly different format. *My Caravan* is an anthology of poems for small children. The sections are entitled: "I Go Adventuring," "Out-of-Doors," "The Fairy Folk," "A-Foot and A-Wing," "Make-Believe," and "Just For Fun."

All of the famous authors of children's verse are represented: Riley, Field, Browning, Stevenson, Morley, Carroll, Herford, Belloc, Greenaway, Fyleman, Conkling, and the rest. In addition, some poems not usually printed in children's anthologies are included.

(Albert Whitman and Co., 560 W. Lake St., Chicago 6—\$1.50)

The Junior Literary Guild selections for November are: *Nicky's Bugle* by Jane Rietveld (boys and girls, 6-8); *Jared's Island* by Marguerite de Angeli (boys and girls, 9-11); *The Story of Christina* by Hope Newell (older girls, 12-16); *Son of the Black Stallion* by Walter Farley (older boys, 12-16).

FREDDIE'S PET FOX

A NATURE STORY—ALL GRADES

By GERTRUDE CORRIGAN

Freddie lived on a farm that he believed must be the nicest place in the world. It may not have given much profit to its owner, but it certainly was a fine home for a boy.

It lay on a gently sloping hillside, bounded on the east and west sides by deep, wooded ravines. The streams that had carved these gullies still flowed over their shallow, slaty beds and found their way to the valley lying at the foot of the rolling land to the south. Through this low land the Black River ran, gathering up the small streams and finally flowing into the Great Lakes to the north many miles away.

Looking across the ravine to the east, Freddie could see the blue foothills of the Adirondacks, and, to the west, the setting sun barely breaking through the dense tree tops of the deeper gulch.

These ravines were the homes of wild life: foxes, lynx, panthers, wildcats, weasels, 'chucks, skunks, squirrels, and bears. Probably the bear and panther were only temporary residents, though seen rather often. There were wooded sections to the far south and, across the Black River, the great North Woods stretched to the St. Lawrence on its way to the sea. No doubt the larger animals made trips back and forth along these sheltered ways. The most numerous residents seemed to have been the foxes; at least, they were the most daring in letting themselves be seen. On winter nights, Freddie would watch a pack of them playing on the snowy fields beyond the east gulch, running about in a game much like ones he played with his boy friends at school. They always chose moonlit nights for this play.

Birds of all kinds had sanctuary in the deep woods and in the trees on the farm, and they paid for their safety by songs such as only may be heard in the quiet countryside. All the long summer they nested and sang and made ready for the fall flight, leaving the trees to the crows and owls for the bitter cold of winter. Across the skies, the

ducks and geese martialed their bands twice a year, coming north for the summer and going southward for the winter. The birds of the "opera troupe" preceded them by weeks both ways. Freddie knew when to look for each bird family to go and return.

Small fish were abundant in the pools. Only when he grew up, could Freddie aspire to go with his father and older brothers when they made their annual fishing trip to the far north.

Freddie's mother took care that there were always large flocks of geese, turkeys, and hens on the farm and these fowls roamed the fields daytimes and got a large part of their food from the growing crops of seeds, grains, and fruits. At night these birds were shut into the barns for safety from theft or bad weather. Prowling dogs, foxes, and other predatory animals had to be guarded against; but, on the farms, there was little to fear from human thieves.

In the full daylight, the presence of the family and workmen and the ever-present family watchdog and herder were felt to provide safety for the fowls from the tiny chicks to the old birds.

One morning after the milking, Freddie had driven the cows to pasture and then went to the east ravine to catch the small fish from the deep pools of the brook. Suddenly he heard a whimpering in the bushes on the far side of the stream. He looked over and saw there, in the Scotch Berry bushes, a small fox puppy. Quickly he waded across and got the timid little animal into his fishing basket and took it home where he made a small kennel for it. There he kept it for several months until, needless to say, it grew to be large enough to become a problem for the barnyard population.

It would have been harder to train the little fox had it not been for the family house dog, a big, awkward, and very lazy fellow, the exact color of a fox himself. "Fox," the dog, was little

good as a watchdog and even less as a herder. He made friends with everyone and had none of the normal reactions of watchdogs to strangers. Of course, he became an ideal playfellow for the fox pup.

Hunters came through the region every year and killed most of the older foxes so that many small fox puppies must have perished from hunger. Thus wild birds and farm fowl were saved from great plunder by this method of keeping their cleverest enemies in check.

Freddie's father had told him that when old enough his pet fox would return to his wild haunts so that, when one morning in the late fall, it was found to have disappeared the lad was sorry but not surprised. In fact, the little fox was never seen around the farm again.

One evening, soon after the pet fox disappeared, the cows were being milked rather later than usual. Freddie came out of the barn and, standing in the farmyard, saw a flash of red fur dashing past him. It was a fox and it grabbed one of the young geese by the neck, threw it over his shoulder, and trotted across the yard, over the roadway, and toward the east ravine. As soon as Freddie could get his breath, he called to the house dog.

"After him, Fox! After him!"

But the amiable dog simply wagged his tail and sat still on the doorstep as if to say, "This is no concern of mine."

In the swiftly gathering dusk there was no use trying to chase the thief. But Fox's days as a watchdog were over. A new watchdog was installed in his place and an alert established to guard against evening visitors from the ravine. The new dog was a barking sentinel and very active and intelligent in obeying orders. No foxes ever again invaded the barnyard.

How did they know it had been safe just that day? How did they know it would not be safe to come in later days?

TEXTILES

(Continued from page 38)

are considered in better taste than, for example, realistic flowers, birds, trees, and the like. However, the children must be free to inspect and to form their own tastes and judgments.

Hand painting will probably be most effective for small pieces such as handkerchiefs, book covers, bags, place mats, napkins. However, hand-painted borders for curtains might be used.

Stick printing and potato blocks are suggested for allover designs where small areas are to be covered.

Linoleum blocks and stencils can be used successfully for repeat and allover designs where large designs are to be used over a large area.

If a single, large design is to decorate an object, batik or crayon work might be done.

All of these are merely suggestive and in no wise limit the use of techniques for other purposes than those mentioned.

Finally, in doing repeat patterns, it is essential that they be kept in alignment. Two simple methods for doing this are drawing chalk lines lightly on the cloth and placing a weighted string at the place where the edge of the stencil or block is to be.

CONCLUSION

There are two basic purposes in encouraging children to undertake a project of textile designing and printing. One is to give broader art and craft experience so that the hobby and recreational values of a craft may be enjoyed. The second is to increase the children's awareness of beauty in everyday things such as clothing and household furnishings as well as in paintings and nature. Just as we hope that our children will develop an appreciation for painting, we should try to encourage them to make use of their developed aesthetic senses in their everyday surroundings.

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- Everybody's *Handicrafts Handbook* (Washington, D. C.: Progress Press, 1946)
- Ruffini and Knapp: *New Art Education*, Books II, III, IV, VI, VIII, IX (Sandusky, Ohio: The American Crayon Co., 1944)
- Staples: *Arts and Crafts for the Recreation Leader* (New York: National Recreation Association, 1943)

(Continued from page 35)

essarily mean dates of birth and death (important, of course). Rather the children should learn about the poet as a person—his personality, likes, dislikes, anecdotes about him, how the things which happened to him influenced his writing, what kind of town he lived in, what part he had in our country's history, and so on. Make the poet a person to the children, not just a vague name that must be learned.

The representative poets that we have given here are so well known that material about their lives is readily available and extensive.

CORRELATIONS

History is one of the first correlations which the teacher may consider. The history of the times in which the poets lived, the events that they celebrated in their poems, and so on will work into the study.

Art can be correlated by the sketching of scenes from the poems, the sketching of objects in the poems (such as the different kinds of bells in Edgar Allan Poe's "The Bells"), or by the sketching of scenes from the poets' lives.

Music, of course, comes in because

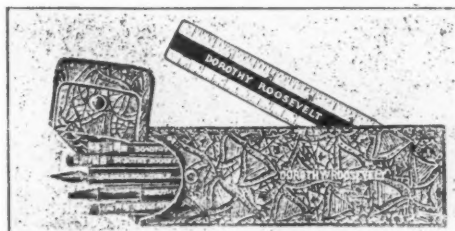
many poems have been set to music. The children might like to try this themselves. They can make up tunes for many of the shorter, simpler poems.

Rhythm patterns of poetry can be compared with those in music and the basic concepts of rhythm illustrated and practiced.

Here, too, is an excellent opportunity for the teacher to bring in creative writing. Let the children write poems of their own, practice emulating those of poets they like particularly. The teacher should give every encouragement to the children's free expression of what they have to say. They may write purely imaginative poetry, poetry about everyday things, poems about nature (although the teacher should try to steer them clear of the sentimental-type nature poems), poems about objects—a pencil, a door, a bottle of ink, a coal truck, a sound. Almost any subject is suitable for a poem.

Finally, throughout the study the teacher should stress the idea of how our American poets have taken "Americana" and created their poems.

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The Association offers, without charge, sheets describing the material which they have available to teachers. Send requests for these sheets to: National Education Association, 1201 16th Street, N.W., Washington 6, D. C.

Don't Kill the Forest Goose warns the title of a pamphlet put out by the Forest Service of the United States Department of Agriculture.

The booklet describes the bad condition of American forests. There is an optimistic note, however, because in ad-

dition the booklet tells what we can do to improve the forest situation.

Amusingly illustrated, the factual matter of *Don't Kill the Forest Goose* may be too difficult for elementary school children to read. However, the booklet contains excellent background material for the teacher and some of the more advanced students might like to read it. The illustrative material may furnish several good ideas for classroom art.

Don't Kill the Forest Goose is available from: Director, Publications Unit, Division of Information and Education, Forest Service, U. S. Department of Agriculture, Washington 25, D. C. There is no charge for the booklet.

"Bookmarks for Book Week" are available to teachers for distribution in their classrooms. The bookmarks dramatize the Book Week subject — "Book for the World of Tomorrow" — and carry a message designed to encourage "Kindness to Books."

These bookmarks are available, without charge, to teachers addressing their requests to: Old Nick, 1501 Locust St., St. Louis 3, Missouri. Each request should also state the number of bookmarks desired.

Chile may sound like a rather uninspired title, but the country itself is far from uninspiring as you will discover on reading the pamphlet *Chile* published by the Pan American Union.

The first few pages devote themselves to giving the facts about Chile — its boundaries, coast line, physical features, cities, and so on. The descriptions of the cities are especially good since a bit of historic data is included.

Next comes the section on "How to Get There." This part of the booklet describes the various ways of traveling to Chile.

Following this are other sections, among them: "A Dollar Can Go a Surprisingly Long Way in Chile," "What

(Continued on inside back cover)

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| N203 | FREE. <i>Bookmarks For Book Week</i> . Bookmarks for teachers to distribute to their classes. State quantity desired. | N206 | 65c. <i>Portrait of a Boy in Japan</i> . Booklet telling story of a boy who grew up in Japan and was a young man there at the beginning of World War II. |

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READING READINESS

(Continued from page 24)

4. Make clay turkeys.
5. Work out several rhythms about turkeys.
6. Learn songs about Thanksgiving. The following books contain suitable songs.
 - a. *Child-Land in Song and Rhythm*, Jones and Barbour (Boston: Arthur P. Schmidt Co., 1913.)
 - b. *Children Come and Sing* (See above.)
 - c. *Sentence Songs For Little Singers* (See above.)
 - d. *Sing and Sing Again*, Sterling (New York: Oxford University Press, 1938.)
7. Read stories to children: Thanksgiving, Pilgrims, Indians.
8. Look at Thanksgiving pictures on the bulletin boards.
9. Present movie, "Poultry on the Farm" (University of Wisconsin Extension Division of Visual Education).
10. Learn Thanksgiving poems.
- B. Develop ability to speak with ease and fluency.
 1. Discuss Thanksgiving party, movie, other facts.
 2. Create Thanksgiving stories.
 3. Dramatize Thanksgiving stories.
- C. Train in accurate enunciation and pronunciation.
- D. Train for problematic thinking.
 1. Problem: What shall we do about the children who forgot to bring lunch for the Thanksgiving party?
 2. Solution: Call the children who haven't any lunch Indians. The other children are Pilgrims. The Pilgrims will invite the Indians to the party as the first Pilgrims did many years ago.
- E. Train children to keep a series of ideas in mind.
 1. Retell movie and some Thanksgiving stories.
- F. Arouse interest in reading by reading from books.
- G. Provide informal and incidental reading experiences.
 1. Recognize and discriminate between different sounds of farm animals (foundation for word analysis).

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FREE AND INEXPENSIVE MATERIALS

(Continued from page 48)

to See and How to Reach It," "Santiago and Surroundings," "Interior of the Country," "What to Buy and Where," "General Information," and so on. There is even a suggested list of books for further reading about Chile.

Although small, this pamphlet has a wealth of information, much of which is perhaps not generally available nor presented so readably.

Copies of *Chile* may be obtained from: Travel Division, Pan American Union, Washington, D. C. The price per copy is only 3c.

More Than Tolerance discusses the approach that education must make to eradicating prejudice against races and religions.

A general idea of what the book contains is best given by listing some of the section headings contained in it: "Attitudes of Pupils," "In-Service Training of Teachers," "Importance of Teachers' Attitudes," "Curriculum Revision," "School-Community Relationships," "Unique Teaching Devices," "Participation by the Schoolboard," "Examples of School System Programs," "Things to Do," "Questions For Study and Discussion," "Some Organizations Interested in Intergroup Education."

More Than Tolerance has this important advice to offer to those interested in promoting understanding among peoples: "Make a beginning, even though a small one, and never decide that the job is done!"

This very fine publication is available at only 15c per copy from: National Education Association, 1201 16th Street, N.W., Washington 6, D. C.

Many teachers are again asking for material on Japan. We are glad to refer them to *Portrait of a Boy in Japan*.

This is not the story of a boy in present-day Japan, rather it tells about a boy who grew up in old Japan and was a young man when the war between the United States and Japan was being carefully fostered in his homeland.

Children in the upper grades may like to read *Portrait of a Boy in Japan* for themselves, but it is too difficult for younger children. Even so, it is an excellent reference for teachers of younger children.

Portrait of a Boy in Japan is 65c per copy and it is available from: The East and West Association, 40 East 49th Street, New York 17.

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"Art, Music and Literature" is another new section. Each month this section of the magazine will contain articles on art, music, and literature—this material will be presented in unit



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Another especially helpful section is, we believe, the stories and programs section. This particular collection of material will be songs, stories, plays, and poems which may be used in seasonal programs, or presented, as in the case of plays, as programs in themselves.

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